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# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, JANUARY 4, 1930.

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## A MINIATURE "UNDERGROUND" AT CHARING CROSS: A WORKING MODEL THAT FASCINATES TRAVELLERS.

There has lately been installed at Charing Cross Station an exhibit which has proved a great attraction to the London travelling public—especially the younger generation—in the shape of a complete working model of the Underground electric railways, with a 1½-inch gauge, on which little electric trains run, stop at stations, and reverse automatically at the termini. It also shows details of the signalling system and various safety devices. The

trains, points, and signals are operated by "track relays" for each track section, as on the actual line. In the foreground of the above drawing is seen the "Ealing" terminus, with a stationary train awaiting the arrival of another. Beside the station is a full-sized "track relay." In the background (also full-size) are a semaphore signal, route-indicator, and automatic tunnel-regulator, which the public can operate by switches.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER. (COPYRIGHTED.)





By G. K. CHESTERTON.

ALMOST alone among my contemporaries I have not been a sceptic about Liberty; but I recognise the materials for scepticism in the discussion about liberties. The difference between the liberties valued by one community and those valued by another is doubtless very great. The vulgar modern argument used against religion, and lately against common decency, would be absolutely fatal to any idea of liberty. It is perpetually said that because there are a hundred religions claiming to be true, it is therefore impossible that one of them should really be true. The argument would appear on the face of it to be illogical, if anyone nowadays troubled about logic. It would be as reasonable to say that because some people thought the earth was flat, and others (rather less incorrectly) imagined it was round, and because anybody is free to say that it is triangular or hexagonal, or a rhomboid, therefore it has no shape at all; or its shape can never be discovered; and, anyhow, modern science must be wrong in saying it is an oblate spheroid. The world must be some shape, and it must be that shape and no other; and it is not self-evident that nobody can possibly hit on the right one. What so obviously applies to the material shape of the world equally applies to the moral shape of the universe. The man who describes it may not be right, but it is no argument against his rightness that a number of other people must be wrong.

As I say, the same childish argument is now extended to ordinary morality or decency. It is insisted that, because the decorum of a Roman matron is not exactly the same as that of a Sandwich Islander, therefore there can be no superiority in the one over the other; no possible way of deciding which is the better of the two; and, ultimately, no meaning or value in dignity or propriety at all. The conclusion is so unnatural that, even if the argument were apparently logical, we might be excused for suspecting it of being sophistical. But, as a matter of fact, the argument is not logical enough to be called a sophistry. It is simply transparently untenable; for it rests on the same fallacy that one man cannot be right because a number of other men are wrong. In this case, of course, it is true that the question is conditioned by different circumstances and that the principle must be applied in different ways. In this case it is true that we cannot say that the whole world is alike, in the sense that we can say that the whole world is round. It is true, but this fashionable argument does not prove it to be true. So far as that argument goes, there might be one costume suitable to all mankind, as there is one custom of washing suitable to all mankind, though some men neglect it and are dirty. All we complain of, in that aspect, is that the sceptic always refuses to be a rationalist.

But the point here is that, if this argument is fatal to faith or modesty, it is a thousand times fatal to liberty. If we simply say that this or that practice is tolerated in this or that place, if we refuse to look for any moral or metaphysical principle by which the differences can be tested, we shall find the definition of liberty dissolving into a dust of differentiations and exceptions. And I very much fear that this is exactly what the definition of liberty will

really do. I am very much afraid, as things are going at present, that the next generation will have quite as little idea of what their fathers meant by dying for liberty, as the last generation had of what their fathers meant by dying for religion or sound theology or the true faith. There is already a large number of modern writers who talk as if the old notion of independence, national or personal, were something simply inconceivable as well as impossible; exactly as the champions of liberty, a hundred years

England at all. The Italians would think Mussolini was mad if he forbade Lotteries, as the English law has always forbidden Lotteries. It would seem to them very much what forbidding Lawn Tennis would seem to us. The whole Latin world regards the notion of not being allowed to drink beer between three and six very much as we should regard the idea of not being allowed to eat buns on Tuesdays and Thursdays. It is quite inadequate to call it tyranny; because they would call it lunacy. Now

I have argued often enough upon these points in this paper, and I am not going to dwell on these particular points now. I am merely using them to point out that, even where we imagine there is a clear-cut issue against liberty, there is a considerable complexity when we come to argue about liberties. If the costume of the Sandwich Islander is an argument against abstract decency, then certainly the liberty of the lottery is an argument against abstract liberty. If the thousand and one religions make a case against religion, then the thousand and one liberties make a case against liberty. And I am very much afraid that, in the present mood of mankind, that case may carry weight. It will be very useful to the monopolist, or modern tyrant, who carries most weight in the modern world. And when he has taken away all English freedom from the Englishman, and all Italian freedom from the Italian, he will smile broadly and say that, after all, men have never agreed about freedom.

I am so paradoxical as to think that there is a real theory of freedom. Perhaps I may have a shot at expounding it in another article. But the theory is bound to be rather theoretical; and the modern world, having tried in vain to be thoughtful, has fallen back on the abject alternative of being practical. And it looks to me as if liberty would suffer in that practical age much more than religion suffered in the age of the French Revolution. It can easily be derided, quite as successfully as Victorian decorum or the legend of Mrs. Grundy. But just as there are other kinds of decorum besides Victorian decorum, and yet a sense of dignity and decency behind them all, so there can be other kinds of freedom besides that of the free-born Englishman, and yet leave an ultimate significance in the ideal of being free. Broadly, I should say that the commonwealth is healthy in which

all things are *not* common, but some things, in the exact sense of the phrase, "distinguished." Many who talk about distinction mean only aristocratic distinction; and by that mean only fashion. But fashion is almost the opposite of distinction. A democracy can be distinguished, if its citizens are distinguishable; if each has an area of choice in which he really chooses. To keep that area of choice as large as possible is the real function of freedom. But, as there is no space here for me to develop my eleutheromaniac dogma on this page, I feel inclined to ask my readers to do it for me; or at least to think it out for themselves. I dare not offer a prize; I understand it is now likely to be classed with a Lottery. And it would be dreadful if free-born Englishmen were allowed to do what is permitted to Italian slaves. But if anyone thinks he has a definition that will save Liberty, I should be interested . . . and, I will add, surprised.

## To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science.

Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive, also, photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

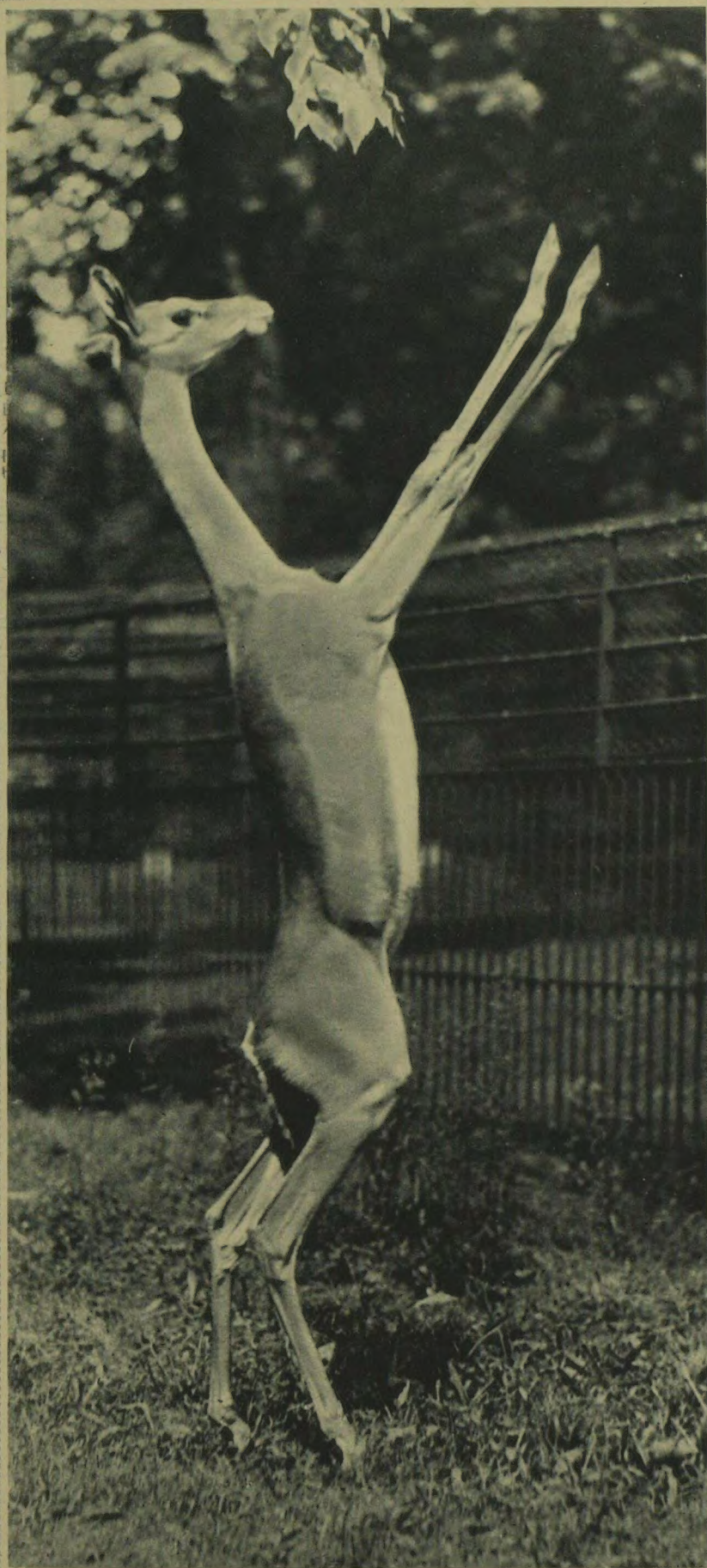
Contributions should be addressed to: The Editor, *The Illustrated London News*, Inveresk House, 346, Strand, London, W.C.2.

ago, spoke of the mysterious dogmas of the Church. And indeed, it is quite as easy, by the methods of the rationalistic heckler, to suggest that freedom is nonsense as that faith is nonsense. It is a great deal too easy. That is what made me suspect it from the first in both cases. But, anyhow, it is perfectly true that variation gives the sceptic an opportunity in both cases. It is easy to show that liberties are local; it is much less easy to prove that Liberty is universal.

For instance, I am writing these words in a country which many of my countrymen regard as utterly crushed by a system destructive of every liberty. There is no doubt that Italy has restrained the liberty of the Press; it can easily be argued that it has restrained the liberty of the people. But it is quite certain that the people enjoy, and take for granted, quite definite forms of liberty that do not exist in



# A "NECKY" ANTELOPE THAT "BEGS": EUROPE'S FIRST CAPTIVE GERENUK.



THE "BEGGING" ATTITUDE, PROBABLY DUE TO THE ANIMAL'S NATURAL HABIT OF FEEDING BY BROWSING ON TREES RATHER THAN GRAZING: A GERENUK IN THE "ZOO" AT FRANKFURT.

The interesting animal shown in these photographs, taken at the Frankfurt "Zoo," is stated to be the first of its kind kept in captivity in Europe. "The gerenuk (says the "Encyclopædia Britannica") is a long-necked aberrant gazelle, commonly known as Waller's gazelle (*Lithocranius walleri*), and ranging from Somaliland to Kilimanjaro. The horns of the bucks are heavy, and have a peculiar forward curvature at the tips; the coat is red-fawn, with a broad brown band down the back. Gerenuk, in Somaliland, are found in family parties, and feed by browsing on the branches and leaves of trees and shrubs." The species belongs to a sub-family of antelopes—the *Antilopinae*. Some interesting details are given in the "Royal Natural History" regarding the gerenuk's gait, in its native wild. "When first seen, a buck gerenuk will generally be standing motionless, head well up, looking at the intruder, and trusting to its invisibility. Then the head dives under the bushes, and the animal goes off at a long, crouching trot. The trot is awkward-looking, and very like that of a camel; the gerenuk seldom gallops, and its pace is never very fast."



DISTINGUISHED IN THE ANTELOPE FAMILY BY ITS LONG NECK AND LEGS: THE GERENUK, OR WALLER'S GAZELLE (*LITHOCRANIUS WALLERI*), A NATIVE OF SOMALILAND AND ADJACENT REGIONS.



STANDING ON ITS HIND-LEGS TO FEED FROM THE HAND: THE GERENUK IN A GRACEFUL UPRIGHT POSITION—SHOWING THE DARK-BROWN BAND ALONG THE BACK.



A LONG NECK MAY BE USEFUL FOR GIVING ATTENTION TO THE FEET! THE CAPTIVE GERENUK OF THE FRANKFURT "ZOO" LICKING THE HOOF OF ITS RIGHT HIND-LEG.



## ROYALTY IN A CHRISTMAS CROWD: TRAIN JOURNEYS TO SANDRINGHAM.



THE KING'S REPRESENTATIVE AT THE COMING ROYAL WEDDING IN ROME AS A RAILWAY PASSENGER IN A HOLIDAY CROWD: THE DUKE OF YORK (CENTRE OF GROUP IN BACKGROUND), WITH THE DUCHESS AND THE DUKE OF GLOUCESTER, CROSSING THE PLATFORM AT LIVERPOOL STREET STATION TOWARDS THEIR TRAIN ON CHRISTMAS EVE.

The gathering of the Royal Family at Sandringham for Christmas was marked by some novel incidents in the matter of travel. The Prince of Wales went by aeroplane from Hendon on Christmas Eve, landing at Bircham Newton aerodrome, some three miles from Sandringham, to which he proceeded thence by car. On the same day the Duke and Duchess of York and the Duke of Gloucester travelled down in a special saloon attached to an ordinary train from Liverpool Street, where, as shown in our photograph, they mingled with the crowd on the platform as they made their way to their carriage. The King and Queen themselves had left London on December 21, travelling in a royal special train from King's Cross to Wolferton. They were accompanied by little Princess Elizabeth, who had her own saloon adjoining theirs and furnished appropriately. Princess Mary Countess of Harewood, with the Earl of Harewood and their two sons, Viscount Lascelles and the Hon. Gerald Lascelles, arrived at Sandringham on December 23. The Duke of York is to represent the King at the wedding of the Prince of Piedmont and Princess Marie José of Belgium in Rome on January 8.



PRINCESS ELIZABETH AS A CHRISTMAS TRAVELLER: THE LITTLE DAUGHTER OF THE DUKE AND DUCHESS OF YORK, WITH HER NURSE, AT KING'S CROSS.



## THE ROYAL WEDDING IN ROME: RELATIVES OF THE BRIDE-ELECT.



THREE GENERATIONS OF BELGIAN ROYALTY PHOTOGRAPHED BY THE QUEEN OF THE BELGIANS: KING ALBERT (RIGHT), THE DUKE AND DUCHESS OF BRABANT, AND THEIR LITTLE DAUGHTER, PRINCESS CHARLOTTE, IN EAST INDIAN DRESS.

This charming photograph, taken by Queen Elisabeth of the Belgians, is of special interest just now in view of the approaching marriage of her only daughter, Princess Marie José, to the Prince of Piedmont, heir to the throne of Italy, to be celebrated in Rome on January 8. It was arranged that the Italian royal train should arrive in Brussels on January 1 and leave for Rome on the 4th, with all the members of the Belgian Royal Family. The above photograph shows three generations of the Belgian Royal House—King Albert; his elder son and heir, the Duke of Brabant; the Duchess of Brabant; and their daughter, Princess

Charlotte. The little Princess had been dressed for the photograph, by her grandmother, the Queen, in an Eastern costume of "pyjama" type which her mother had brought from the Dutch East Indies in 1928. It may be recalled that the Duke of Brabant, Crown Prince of Belgium, married Princess Astrid of Sweden in November, 1926. Their daughter, whose full names are Josephine Charlotte Elisabeth Ingeborg Astrid Margaret, was born at Brussels on October 11, 1927. In our last number, our readers will remember, we gave some interesting photographs of King Albert on a climbing expedition in the Dolomites.



## BOOKS OF THE DAY.

AT the dawn of a new year, we are apt to speculate on what it may have in store for the world; what new pages will be added to human history. To-day the world's main problem is peace, and it is a curious fact that readers often find most about peace in books relating to war. Men who know what war means can best appreciate the attractions of peace; although, at the same time, military writers naturally think that war is not futile, but has a salutary side. Those concerned with peaceful pursuits, however, seldom seem to yearn for the blessings of war.

There has lately been a strong revival of interest in war literature—or, rather, a new impulse of expression—both in books and newspapers. Apart from the Great War, earlier conflicts have also claimed attention, and have produced some noteworthy books of military history. One of these is "THE GENERALSHIP OF ULYSSES S. GRANT." By Colonel J. F. C. Fuller, author of "Tanks in the Great War." With Portrait Frontispiece, Maps and Plans (Murray; 21s.). This book is, I think, one of the most penetrating and stimulating studies written in recent years on the great questions of war and peace. Mr. Chesterton, as readers of "Our Notebook" will recall, chided us the other day for neglecting American history. Here is a good opportunity to repair part of that omission.

Colonel Fuller makes his own position very clear from the outset in explaining the purpose of his work. "To suggest that war has had its value," he writes, "and may still have its value; that it has hitherto been an essential ingredient in civilisation, and that many of the greatest generals have been unprofessional men, is to proclaim oneself a heretic. Yet this is the dictum of history.... The Civil War in America is not only typically a war which proves this contention, but a war which is still so wonderfully modern, so close to us and of our day, that I believe much can be learnt from its history, its generalship, and its results. So much, in fact, that probably of all wars it is the most instructive in teaching us how to avoid the next war."

Apart from its biographical appeal, the interest of Colonel Fuller's book is divided between the causation and the conduct of war, and on both points he rejects the conventional view. "What is the use," he asks, "of a military professionalism, which in this rapidly changing industrial age expects to win the next war with the tactics, organisation, and weapons of the last one? With few exceptions, the age of the greatest generals in history antedates the age of the military academies.... And, be it remembered, the (American) Civil War was a very unprofessional one."

On the subject of preventive remedies for war, Colonel Fuller enlarges at the end of his book, in the light of General Grant's career, and his arguments deal largely with the organisation of industry and international trade relations. It is protective tariffs, he urges, that cause hostile feeling, and, "armaments or no armaments," inevitably lead to war. Before 1914, the citizens of each separate country had not realised that "the world was an economic whole, and that economically they were far more international than national.... The Englishman for year after year had sat down to his dinner-table entirely oblivious that on it was daily placed before him the spoil of five continents, and that nearly everything he ate and drank came from any other land except his own.... Peace can only be rendered certain through unity.... To set up economic barriers between nations... is in conception purely mediæval and but little removed from the brigandage of the old barons."

Summing-up, Colonel Fuller draws a parallel between the American Civil War and the World War, linking up his conclusion with the ideals of his hero. "Grant," he writes, "was a man of quite extraordinary vision. He saw that the Civil War was the first and the last war of its kind in the United States, and that it had eliminated the economic cause of war in the Republic.... In 1877, when in Glasgow, he said: 'I want to see Great Britain, the United States, and Canada joined with common purpose in the advance of civilisation; an invincible community of English-speaking nations that all the world beside could not conquer.' And finally—'I believe that our Great Maker is preparing this world in His good time to become one nation, speaking one language, and when armies and navies will no longer be required.'" Colonel

Fuller concludes with a fine pen-portrait of Grant as citizen and man—"a simple, unostentatious, and lovable character. Very human, sincere, and generous. Very American."

The story of personal adventure in another war, which also arose from economic disputes and—on one side at least—was also unprofessional, is told in "COMMANDO." A Boer Journal of the Boer War. By Deneys Reitz. With a Preface by General the Rt. Hon. J. C. Smuts (Faber and Faber; 15s.). When alluding briefly to this work in a previous article, I mentioned that General Smuts calls it "a wonderful book." He also says: "Here is the book of the Boer War for which I have been waiting for the last twenty-five years and more.... The Boer War was more than a mere war. It was a vast tragedy in the life of a people, whose human interest far surpassed its military interest. A book was wanted which would give us some insight into the human side of this epic struggle between the smallest and greatest of peoples. Here we have it at last.... Much of what is written with such

Furthermore, he was a young man at the time, and he wrote down his memories when they were fresh in his mind.

If these reminiscences are slightly belated (and no reason is given for the delay in publication), their appearance now lends the book another interest, as an example of Britain's power of winning friends among former foes. For the boy of seventeen who took up arms against her in 1899 has lived to become, like his old leader, a devoted soldier and servant of the Union. "He learnt," writes General Smuts, "to see Botha's great vision of a united South African people.... He served on my staff in the German West campaign, just as he had done in the Boer War; in the German East campaign he rose to command a mounted regiment, and in the later stages of the Great War he commanded the First Royal Scots Fusiliers. He was severely wounded in 1918, but returned to France in time to lead his battalion in the fierce battles that closed the great drama, and after the Armistice he led his men to the Rhine. Since the war, he has taken an active part in the public life of his country. He has been a Cabinet Minister and still is a Member of Parliament."

Although after the Boer War Colonel Reitz left South Africa for Madagascar, nominally "as an irreconcilable," actually, I gather from his own statements in the course of his book, it did not need much to reconcile him to British rule. "I myself," he writes at the outset, "had no hatred of the British people." And again, at the end, when his father—an ex-President of the Orange Free State, refused to sign the required undertaking to abide by the peace terms, the author says: "I had no very strong convictions on the subject, but I had to stand by him, so I also refused to sign." The finest tribute to the British soldier as an enemy occurs while the guerrilla war was still going on: "There was one redeeming feature, in that the English soldiers, both officers and men, were unfailingly humane. This was so well known that there was never any hesitation in abandoning a wounded man to the mercy of the troops, in the sure knowledge that he would be taken away and carefully nursed, a certainty which went far to soften the asperities of the war."

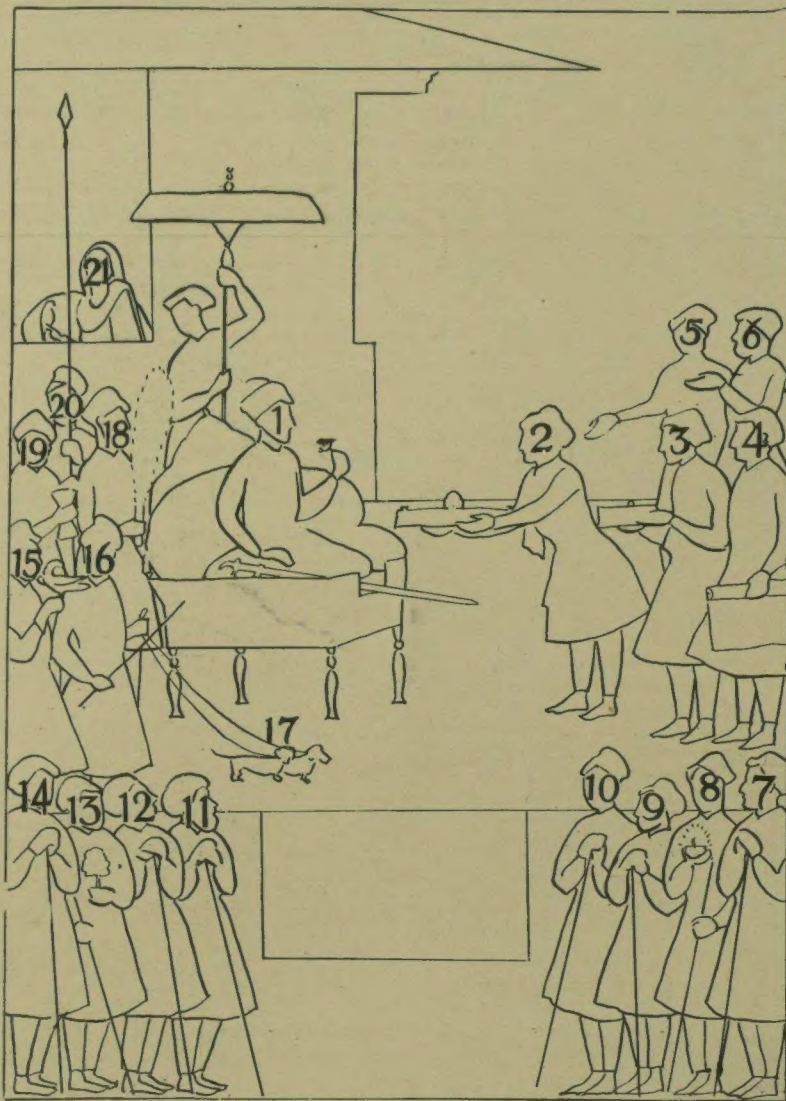
I have also before me a number of books on various aspects of the Great War which deserve a separate article. Meantime, however, it may be well to note their titles for the benefit of readers interested. Personal experiences affording points of contrast and comparison to those of Colonel Reitz are related in "WAR LETTERS TO A WIFE." France and Flanders, 1915-1919. By Rowland Feilding. Illustrated (Medici Society; 15s.). A kindred work is "FIELD GUNS IN FRANCE." By Lieut.-Col. Neil Fraser-Tytler (Hutchinson; 7s. 6d.), which consists of letters written by a Gunner officer to his father. From the ex-enemy side comes a larger collection of reminiscences, namely, "WAR DIARIES." And Other Papers. By Major-General Max Hoffmann. Translated from the German by Eric Sutton (Martin Secker; 2 Vols.; 42s.). A high authority discusses the applied principles of war in "BRITISH STRATEGY." By Major-General Sir F. Maurice. With Introduction by Field-Marshal Sir G. Milne (Constable; 10s.). The mechanical side of modern warfare is represented in "FIGHTING TANKS." An Account of the Royal Tank Corps in Action, 1916-1919. With twenty-four illustrations (Seeley, Service; 12s. 6d.), a work in which a dozen or so distinguished officers, including Colonel J. C. F. Fuller, have collaborated.

Among regimental records one that will make a wide appeal is "MEMORIES OF THE ARTISTS' RIFLES." By Colonel H. A. R. May. Illustrated (Howlett and Son; 10s.). Finally, we come to two books that tell of the Great War in retrospect. One is "THE WET FLANDERS PLAIN." By Henry Williamson (Faber and Faber; 5s.), which describes the thoughts of a soldier revisiting the battlefields after ten years. The other, which shows, only too convincingly, how—

"The paths of glory lead but to the grave,"

is "THE SILENT CITIES." An Illustrated Guide to the War Cemeteries and Memorials to the "Missing" in France and Flanders. With 959 illustrations and thirty-one Maps. Compiled, by permission of the Imperial War Graves Commission, by Sidney C. Hurst. With a Preface by Major-General Sir Fabian Ware (Methuen; 10s. 6d.). This work describes and illustrates every cemetery in France or Belgium where more than forty British soldiers are buried. Here, with all its tragic implications, is the last and unanswerable indictment.

C. E. B.



A KEY TO THE PAINTING REPRODUCED ON THE OPPOSITE PAGE:  
A VICEREGAL CEREMONY DEPICTED IN MOGHUL STYLE.

The figures are: 1. His Excellency the Viceroy of India; 2. Sir Edwin Lutyens, R.A., presenting the Viceroy's House; 3. Sir Herbert Baker, A.R.A., presenting the Council House; 4. Mr. A. M. Rouse, Chief Engineer, carrying plan of New Delhi; 5. The Hon. Sir Bhupendra Nath Mitra, Member, Industries and Labour; 6. The Hon. Sir John Thompson, Chief Commissioner, Delhi Province; 7. Mr. J. L. Sale, Engineer; 8. Mr. H. J. Donkin, Engineer; 9. Mr. A. G. Shoosmith, Architect; 10. Mr. H. E. Parker, Engineer; 11. Sardar Bahadur T. S. Malik, Engineer; 12. Mr. H. A. N. Medd, Architect; 13. Mr. W. R. Mustoe, Superintendent, Horticultural Division; 14. Mr. F. T. Jones, Engineer; 15. Lt.-Colonel C. O. Harvey, Military Secretary to the Viceroy; 16. Major W. P. A. Bradshaw, A.D.C.; 17. "Max and Mina"; 18. Lt.-Colonel W. W. Muir, Comptroller of the Viceroy's Household; 19. Mr. G. Cunningham, Private Secretary to the Viceroy; 20. Major A. D. Vigors, Commandant of the Viceroy's Bodyguard; 21. Her Excellency the Lady Irwin.

boyish simplicity may appear to the reader well-nigh incredible. But the exciting incidents, the hair-breadth escapes, the daredevilry are literally true.... As we read we follow a true personal story which is often stranger than the wildest fiction."

Now that I have been able to dip deeper into the author's pages, I realise that General Smuts is justified of his adjectives. I can only say that I have seldom, if ever, read so vivid a narrative of individual experiences in the field. That a book, published eleven years after the Great War, about a lesser struggle nearly thirty years ago, should be so arresting, demands some explanation. The reason lies partly, perhaps, in the very fact that the Boer War was on a smaller scale, so that one man who had the luck to pass through it and survive, despite exceptional perils, can, through his adventures and contacts, convey a fairly complete picture of the whole campaign.



# THE VICEROY OF INDIA DEPICTED AFTER THE MOGHUL MANNER.

FROM THE PAINTING BY M. C. SHOOSMITH. (ARTIST'S COPYRIGHT RESERVED.)



AS IT WOULD HAVE BEEN IN THE DAYS OF THE MOGHUL EMPERORS: A VICEREGAL CEREMONY REPRESENTED IN ANTIQUE STYLE—LORD IRWIN RECEIVING MODELS OF NEW DELHI FROM THE CHIEF ARCHITECTS.

By a curious coincidence the painting here reproduced reached us from New Delhi concurrently with the news of the bomb outrage on the Viceroy's train (of which some details are given on the succeeding page), and the event lends it an enhanced topical interest. The picture, done in the style of the Moghul period, shows Lord Irwin, as Viceroy of India, supported by members

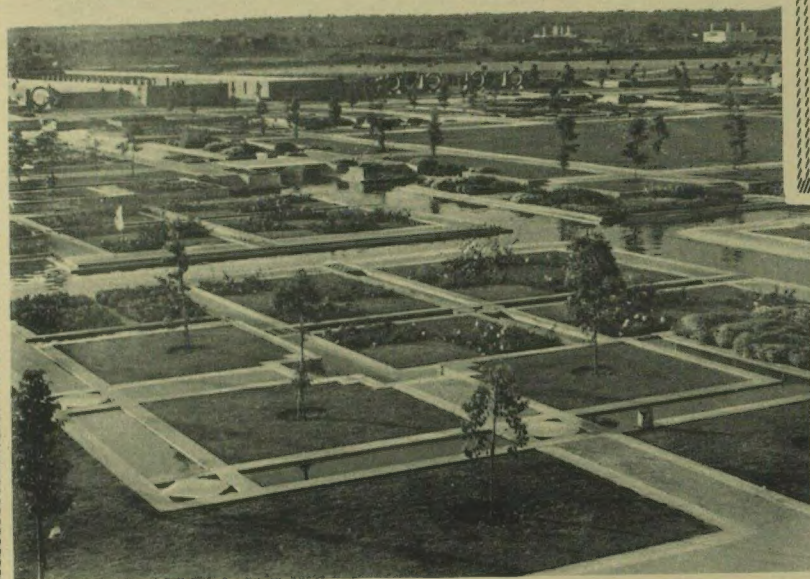
of his household, and with Lady Irwin (in the left background) as an onlooker, receiving Sir Edwin Lutyens, Sir Herbert Baker, and others connected with the building of New Delhi. All the figures are portraits (to which a key is given on the opposite page), and the buildings, garden, and fountains are all parts of the new Viceregal House.



## THE VICEROY ESCAPES A BOMB: LORD IRWIN; AND NEW DELHI.



WHERE LORD AND LADY IRWIN TOOK UP RESIDENCE JUST AFTER THE BOMB OUTRAGE: THE VICEROY'S HOUSE AT NEW DELHI (STILL INCOMPLETE AFTER EIGHT YEARS' BUILDING), SHOWING THE COPPER DOME.



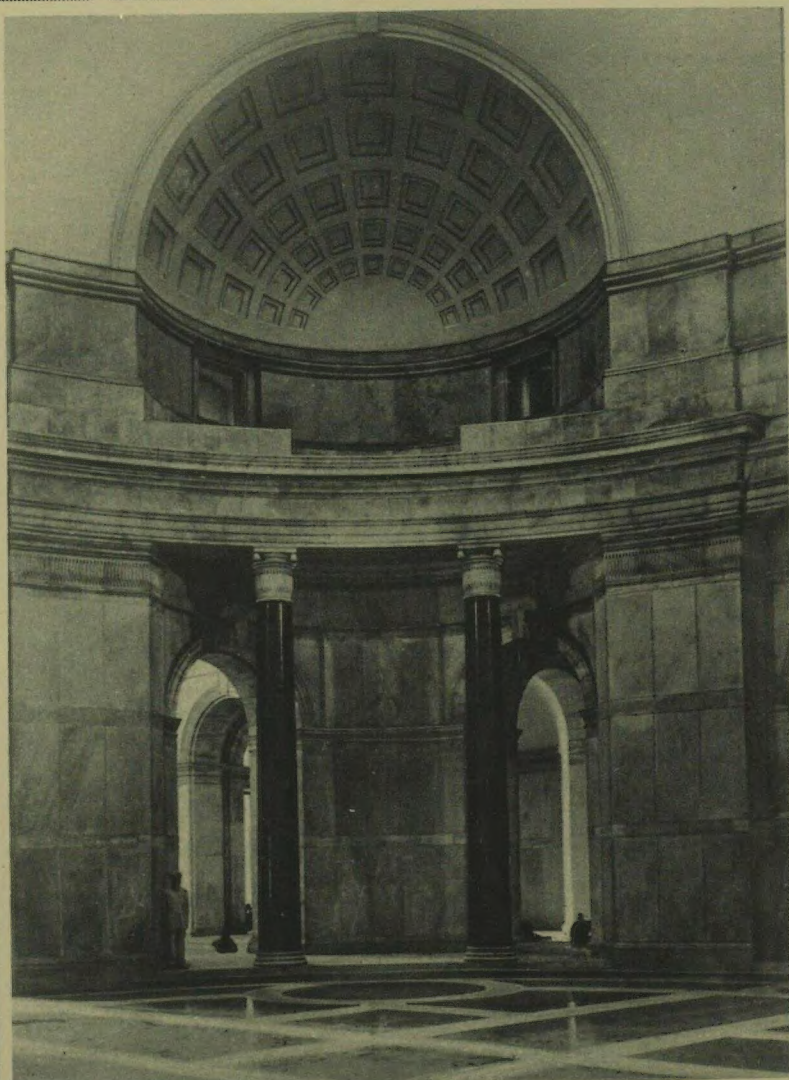
THE WONDERFUL MOGHUL GARDEN OF THE VICEROY'S HOUSE AT NEW DELHI: A GENERAL VIEW OF THE GARDEN, WITH ITS WATERWAYS, AS SEEN FROM THE BACK OF THE BUILDING.



THE FIRST VICEREGAL VISIT TO THE STATE OF SANGLI: LORD AND LADY IRWIN (SEATED IN THE CENTRE OF THE FRONT ROW) BETWEEN THE CHIEF OF SANGLI (RIGHT) AND THE RANI (LEFT).



RECENTLY THE OBJECT OF AN UNSUCCESSFUL BOMB OUTRAGE ON ARRIVAL AT DELHI: LORD IRWIN, THE VICEROY OF INDIA, ABOARD THE WHITE VICEREGAL TRAIN, LEAVING SANGLI DURING HIS TOUR.



SPLENDOURS OF THE NEW OFFICIAL RESIDENCE OF THE VICEROY AT NEW DELHI: THE DURBAR HALL IN THE VICEROY'S HOUSE, RECENTLY OCCUPIED BY LORD AND LADY IRWIN.

Lord Irwin's arrival as the first Viceroy of India to enter the new capital, on December 23, was marred by an attempt on his life which fortunately proved futile. As the white Viceregal train was approaching New Delhi, at a point within three miles of the station, a bomb exploded under it, blew away part of the track, and damaged the second and third coaches, in one of which (the dining-car) an Indian attendant was injured. The fourth coach, containing the staff, was untouched, and the fifth, in which Lord Irwin was travelling, was so little affected that he did not know what had happened until he was informed. The train was on an embankment, travelling at 30 to 40 miles an hour, and, if

it had been derailed, might have plunged to disaster. A few minutes later the train drew up in the station, and Lord Irwin, quite unperturbed, entered his car to drive to his new official residence, Viceroy's House. During their recent tour through India, Lord and Lady Irwin received everywhere a welcome that proved their great popularity. The group was taken during the first Viceregal visit to the State of Sangli in the Bombay Presidency on November 18. The Chief of Sangli paid a tribute to Lord Irwin and expressed devotion to the King-Emperor. Lord Irwin opened a new bridge across the Krishna. The President of the Indian National Congress recently declared for complete independence for India.





THE POPE OUTSIDE THE BOUNDARIES OF THE VATICAN CITY FOR THE FIRST TIME: HIS HOLINESS SEATED ON THE PAPAL THRONE IN THE CATHEDRAL CHURCH OF ST. JOHN LATERAN, IN WHICH HE SAID MASS ON THE OCCASION OF THE FIFTIETH ANNIVERSARY OF HIS PRIESTHOOD.

December 20, 1929, was another historic day in the history of the Papacy, for on it his Holiness Pius XI. celebrated the fiftieth anniversary of his priesthood by driving out of the Vatican City and saying Mass in the Cathedral Church of St. John Lateran. The journey was made privately, and the Pope's intention was a secret until the eleventh hour; indeed, it had been announced in

*(Continued opposite.)*

## HISTORY RECORDED BY THE CAMERA: THREE NOTABLE OCCASIONS.



THE POPE DRIVING THROUGH THE STREETS OF ROME ON THE OCCASION OF THE FIFTIETH ANNIVERSARY OF HIS PRIESTHOOD: THE PASSING OF THE PAPAL MOTOR-CAR (THE FIRST) ON THE RETURN FROM ST. JOHN LATERAN, AN UNHERALDED, HISTORIC PROGRESS THAT WAS WITNESSED BY VERY FEW.

the newspapers that he would say Mass in St. Peter's. The three Papal motor-cars left the Court of San Damaso at a quarter to seven in the morning, and few saw their passage through the streets of Rome. On the occasion of the anniversary, the King sent a message of congratulation to his Holiness, as did nearly all the ruling monarchs and the Presidents throughout the world.



THE CRASHING OF THE LONG-DISTANCE MONOPLANE IN WHICH AN ATTEMPT WAS BEING MADE TO FLY NON-STOP FROM CRANWELL TO SOUTH AFRICA: THE WRECK OF THE FAIREY THAT WAS PILOTED BY SQUADRON-LEADER A. G. JONES-WILLIAMS AND FLIGHT-LIEUTENANT N. H. JENKINS.

As we recorded in our last issue, the long-distance monoplane in which Squadron-Leader A. G. Jones-Williams and Flight-Lieutenant N. H. Jenkins were attempting a non-stop flight from Cranwell to South Africa, crashed near Tunis on the night of December 17-18. The wrecked machine was found at Jebel-Zit, north-east of Zaghwan, and the bodies of the ill-fated pilots were removed to



THE CRASHING OF THE LONG-DISTANCE FAIREY MONOPLANE: THE SCENE AS THE BODIES OF THE ILL-FATED PILOTS WERE BEING BORNE INTO THE ENGLISH CHURCH AT TUNIS, WITH FULL HONOURS RENDERED BY THE FRENCH AUTHORITIES OF THE PROTECTORATE.

Tunis in a French military aeroplane. There they rested in the chapel adjoining the Belvedere Hospital, watched by a Guard of Honour mounted by the 4th Zouave Regiment. A memorial service was held in the English Church on December 20. The fullest honours were paid by the French military and civil authorities and by the representatives of the airmen's own country.



THE FIRST AMBASSADOR OF THE SOVIET UNION OF REPUBLICS TO THIS COUNTRY PRESENTS HIS LETTERS OF CREDENCE TO THE PRINCE OF WALES: M. SOKOLNIKOFF AND HIS STAFF LEAVING ST. JAMES'S PALACE IN STATE CARRIAGES.

The "Court Circular" of December 20 last announced: "The Prince of Wales received in audience at St. James's Palace to-day, on behalf of the King, His Excellency M. Gregoire Sokolnikoff, who presented his Letters of Credence as Ambassador of the Soviet Union of Republics to the Court of St. James's." The customary ceremonial was observed. M. Sokolnikoff and his Staff were



THE RUSSIAN AMBASSADOR IN LEVÉE DRESS FOR THE PRESENTATION OF HIS CREDENTIALS: M. GREGOIRE SOKOLNIKOFF LEAVING THE STATE CARRIAGE ON HIS RETURN TO HIS HOTEL FROM ST. JAMES'S PALACE.

driven from their hotel to the Palace in two State Carriages, with scarlet-cloaked coachmen and outriders; and they were received in the Throne Room. M. Sokolnikoff was in levée dress. Afterwards, the new Ambassador visited the Foreign Office. Sir Esmond Ovey, British Ambassador in Moscow, presented his credentials to the Soviet Government on December 21.





## THE WORLD OF SCIENCE.



### MAN ONE MILLION YEARS AGO!

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WHEN I opened my newspaper a day or two ago my eye caught a flaming head-line: "A man who is a million years old: the ancestor of Mankind!" "That's the stuff to give 'em!" As well might one speak of, say, William the Conqueror, as a man who is 842 years old. What was meant, of course, was that something of a hair-raising nature was to be said of a man who had been dead a million years!

We are then told that this wonderful man was found in a limestone cave in China, with ten other human skeletons, and the skeleton of a rhinoceros. But of these eleven skeletons, apparently, the skull of one only was found, and this is described as the only perfect skull of a prehistoric man ever discovered. But a little further on we are told that it is "practically" perfect. That qualification makes

Nothing whatever is said, in this account, of flint implements, which, under the circumstances attending the discovery of these skeletons, one would have expected to find. These are of the utmost importance, for they, more than anything else, afford us a means of determining, at least approximately, the age of the skeletons. That is to say, as to whether they were Pre-Chelleans, Chelleans, Acheuleans, Mousterians, Aurignacians, Solutreans, Magdalenians, or Azilians. These are all "Men of the Stone Age."

Now, the oldest of these, apart from *Pithecanthropus*, the Java Man, was the Piltdown Man of Sussex; and if we regard him as Chellean, he carries us back no more than, say, 100,000 years. Of the Pre-Chelleans we have no remains whatever, only their tools; but they will take us back, according to the very highest authorities, no more than 150,000 years. This Man of Peking, then, who "is a million years old," should indeed be interesting! I think it may safely be said that not even Java Man carries us back anywhere near one million years.

We are given to regarding these ancient men of the Stone Age as beings greatly inferior to ourselves. But from the time of Mousterian Man—he of the heavy brow-ridges—of some 50,000 years ago, the brain capacity of the human skull has made no great increase in point of size. For the average brain-capacity of Mousterian Man was about 1,500 cubic centimetres as against 1,550 c.c. in the average European. But there were remarkable exceptions to the rule. For the Chapelle-aux-Saints skull is estimated at 1,620 c.c. Too great importance, however, must not be laid on the size of the brain; for men of outstanding merit in modern times have shown great discrepancy in this regard. Thus the brain capacity of Bismarck is said to have been 1,965 c.c.; that of Kant, 1,715 c.c.; while, on the other hand, that of Leibnitz was no more than 1,422 c.c.

We must judge men rather by their works than the size of their hats! The Aurignacians of 25,000 years ago produced sculptors whose work will bear comparison with any of to-day, as may be seen in the two bisons shown in Fig. 2; while their attempts at drawing or carving the human figure were quite as

of which, perhaps, the most astonishingly realistic is the picture of the dying Aurochs. No man since has ever surpassed this, which dates back some 20,000 years.

They also displayed a remarkable skill in engraving and carving. Even their dagger-handles and throwing-sticks were ornamented with carvings of animals. A fragment of stone depicting a hare (Fig. 1) will show their skill as engravers. In appraising

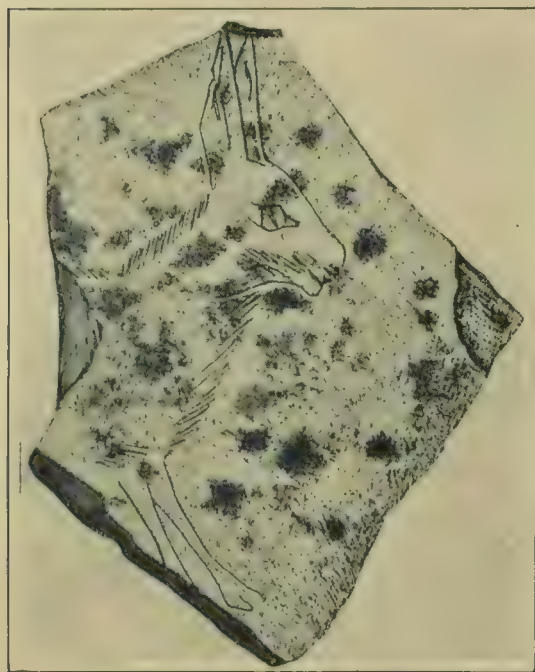


FIG. 1. THE ANIMAL MOTIF IN MAGDALENIAN ART: A FINE PREHISTORIC ENGRAVING OF A HARE.

This fragment of stone on which a hare has been engraved was the work of Magdalenian Man, who succeeded the Aurignacians. Such figures show that in those remote periods man was no mere savage.

a world of difference. It disposes at once of "the only perfect skull," for there are several skulls of prehistoric men which can be accurately described as "practically" perfect. Let me cite three, for example—that of the Neanderthal Man, known as the Chapelle-aux-Saints skull; that of the "Old Man of Cromagnon"; and the skull of Rhodesian Man.

So far, I have seen no trustworthy account of the Peking skull, which may, of course, present new features such as will justify us in regarding him as the "direct ancestor of the human race," but that is a large claim to make. A matter of profound importance, of which we have been told nothing, concerns the hip-girdle, or pelvis. Surely out of eleven skeletons there should be at least one perfect pelvis. This girdle is important because it will tell us whether this very ancient man walked with a stoop, as did Neanderthal Man and Rhodesian Man, whose pelvis, as I showed some time ago, differs absolutely from any species of the genus *Homo*.

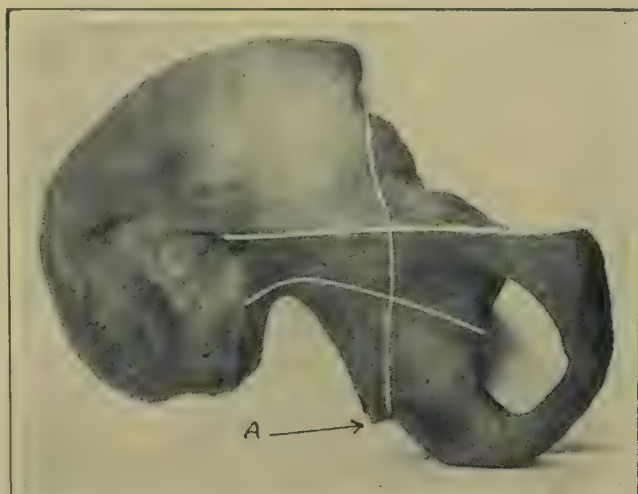


FIG. 3. TO COMPARE WITH RHODESIAN MAN (Fig. 4): THE LEFT HALF OF THE PELVIS OF A BANTU—INNER SURFACE.

Here, as in all pelvises of the genus *Homo*, the lower horizontal line, 87 mm. long, crosses the vertical line and runs on some distance before reaching the rim of the socket for the femur. (A = spine of ischium.)

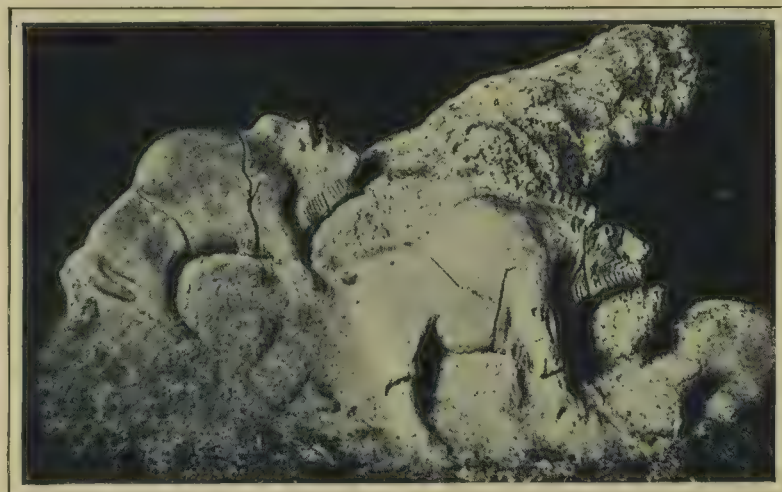


FIG. 2. ANIMAL SCULPTURE TWENTY THOUSAND YEARS OLD: CLAY BISONS OF THE AURIGNACIAN PERIOD.

Here we see two bisons modelled in clay by an Aurignacian sculptor 20,000 years ago. These masterpieces of Palaeolithic art were found in the cavern of the Tuc d'Audoubert, Ariège, whose walls were covered with paintings and incised drawings representing the animal life of the times.

their work, it must be remembered that these ancient artists and sculptors used only stone tools, for the use of metals was not discovered till many thousands of years later; it was unknown, indeed, until about five thousand years ago.

To return to the man from the cave of Peking. It is most important that we should have some account of the hip-girdle, since this will tell us whether he had the splendid, upright carriage of modern man, or whether, like Neander and Rhodesian Man, he walked with a stoop. The pelvis of Rhodesian Man I had the privilege of restoring and describing some time ago. A reference to Fig. 4 will show its many singularities as compared with that of modern man of the genus *Homo* (Fig. 3). That of Neander Man shows a midway position between that of *Cyphanthropus* (Rhodesian Man) and *Homo*.

Without entering into anatomical details, the difference between these two pelvises may be summed-up by a reference to the white lines shown in the

photographs. In both a vertical will be seen crossing a horizontal line, and beneath the latter a second horizontal line. This last runs from the edge of the surface for attachment to the spine and terminates on the lower rim of the cup for the head of the femur, which is lodged on the outer surface of this bone, and therefore not seen here. But in Rhodesian Man this lower line is only 65 mm. long and stops at its junction with the vertical line. In *Homo* it may be as much as 87 mm. long, and always runs far beyond the

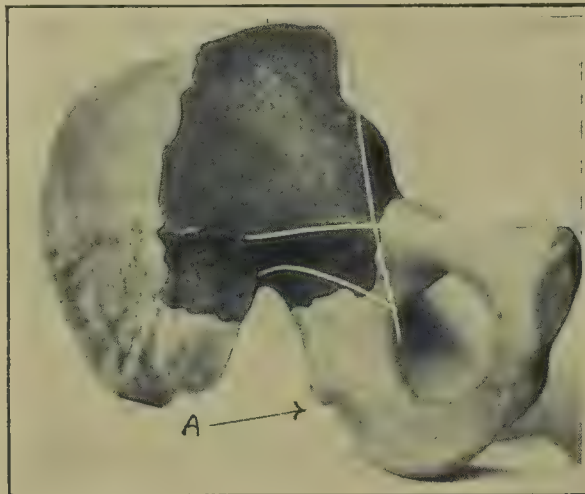


Fig. 4. FOR COMPARISON WITH THAT OF A MODERN MAN (Fig. 3): THE PELVIS OF RHODESIAN MAN—THE LEFT HALF.

The lower of the two horizontal lines terminates at its junction with the vertical line, and is only 65 mm. long. The letter A indicates the spine of the ischium.

good as the work of the best of the Modern Cubists and the protagonists of the "New Art." The Magdalenians, as artists, were still finer; some of their paintings preserved in the Cave of Altamira, Spain, furnish marvellously vivid presentations of animal life,

vertical line before reaching the rim of the cup. Further, it will be seen that the vertical line in *Homo* runs down on to what is called the spine of the ischium. In Rhodesian Man its course is very different. That these two pelvises are profoundly different is obvious.



# BRITISH-OWNED TREASURES OF ITALIAN ART:

GEMS, LENT TO THE ITALIAN ART EXHIBITION AT BURLINGTON HOUSE, FROM COLLECTIONS IN THIS COUNTRY.

Being the Fourth of our Series of Reproductions of Pictures in the Exhibition. (All Copyrights Strictly Reserved.)



"THE CITY OF LONDON FROM RICHMOND HOUSE."—BY CANALETTO (1697-1768).

Lent by the Duke of Richmond and Gordon.



"S. MICHELE AND MURANO FROM THE FONDAMENTE NUOVE."—BY CANALETTO.—Lent by H.M. the King. (From Windsor Castle.)

IN the first picture, which is a view from an upper back window of Richmond House, the terrace of the house is in the foreground, and a corner of Montagu House is on the left. In the distance, (from left to right) are the Savoy, St. Mary-le-Strand, Somerset House and its gardens, St. Clement Danes, St. Bride's, St. Paul's, and the spires of various City churches. In the third, part of the stables of Richmond House and part of Montagu House (beyond) are in the right foreground. Centre and left is the Privy Garden, with the Banqueting Hall at the far end. Opposite the Banqueting Hall (to the left) is the Holbein Gate.



"WHITEHALL FROM RICHMOND HOUSE."—BY CANALETTO.

Lent by the Duke of Richmond and Gordon.



# BRITISH-OWNED TREASURES OF ITALIAN ART: GEMS AT THE EXHIBITION.

(COPYRIGHTS STRICTLY RESERVED.)



"THE VIRGIN AND CHILD ENTROINED."—  
BY CARLO CRIVELLI (1430-35-1493-7).  
Lent by Sir Herbert Cook, Bt.



"THE VIRGIN AND CHILD." BY MARCO ZUPPO  
(1433-1498).  
Lent by Viscount Weymouth.



"VIRGIN AND CHILD WITH ANGELS."—  
BY FRA ANGELICO (1397-1455).  
Lent by H.M. the King. (Buckingham Palace.)



"THE VIRGIN AND CHILD WITH ANGELS."—  
BY BERNARDINO FINTORICCHIO (1454-1510).  
Lent by the Earl of Charnock and Balcarras.



"THE VIRGIN AND CHILD WITH S. ELIZABETH  
AND S. JOHN THE BAPTIST." BY FRA BARTO-  
LOMEO (1472-1517).—Lent by Sir Herbert Cook, Bt.



"VIRGIN AND CHILD WITH THREE ANGELS."—  
SCHOOL OF PIERO DELLA FRANCESCA (1416?-1492).  
Lent by the governing body of Christ Church, Oxford.



"THE VIRGIN AND CHILD." BY FILIPPINO LIPPI (1457-1504).  
Lent by Lady Ludlow.



"THE VIRGIN AND CHILD WITH SAINTS." BY SANO DI PIETRO (1406-1481).  
Lent by Christ Church, Oxford.



## BRITISH - OWNED TREASURES OF ITALIAN ART: GEMS AT THE EXHIBITION.

(COPYRIGHTS STRICTLY RESERVED.)



"HYLAS AND THE NYMPHS."—BY PIERO DI COSIMO (1462-1521).  
Lent by Sir Joseph Duveen, Bt.



"SCENES FROM THE STORY OF JOACHIM AND ANNA."—BY LUCA SIGNORELLI (1441-1523).  
Lent by the Earl of Crawford and Balcarres.



"THE DEATH OF SIMON MAGUS."—BY BENOZZO GOZZOLI (1420-1498).  
Lent by H.M. the King. (From Buckingham Palace.)



"THE BODY OF ST. MARK TRANSPORTED FROM ALEXANDRIA."—BY TINTORETTO (1518-1594).  
Lent by the Earl of Crawford and Balcarres.



"DIANA AND ACTÆON."—BY MATTEO BALDUCCI (1509-1554).  
Lent by the Earl of Crawford and Balcarres.

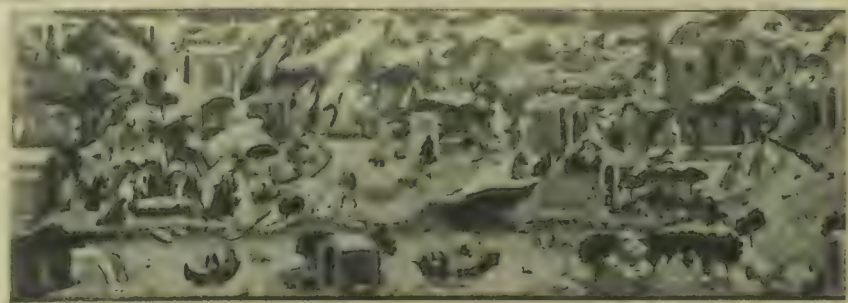


"DEATH OF ST. PETER MARTYR."—BY GIOVANNI BELLINI (1428?-1516).  
Lent by Viscount Lee of Fareham.

THE Signorelli "Scenes from the Story of Joachim and Anna" is described as follows: "Centre background, Joachim expelled from the temple; left, an angel appears to him in the wilderness; right, the meeting of Joachim and Anna at the Golden Gate."—In the "Death of Simon Magus," the Emperor Nero is seen enthroned, attended by a pagan priest. "Above, centre, Simon Magus in the air, supported by demons. On the right, in front of a crowd of spectators, S. Paul kneeling, and S. Peter, with upraised hand, commanding the demons to let go their hold. Centre foreground, the dead body of Simon."



# BRITISH-OWNED TREASURES OF ITALIAN ART:



"THE THEBIAD." TUSCAN SCHOOL. (c. 1400.)  
Lent by the Earl of Crawford and Balcarres.



"A MIRACLE."—BY GIOVANNI DI PAOLO (1403-1482).  
Lent by H. Harris, Esq.



"ST. JOHN THE BAPTIST VISITED IN PRISON BY TWO OF HIS FOLLOWERS."—BY GIOVANNI DI PAOLO (1403-1482).—[Lent by Martin A. Ryerson, Esq.]

The panels by Paolo reproduced here, and lent by Mr. Ryerson, are from a set of six of the Life of St. John the Baptist.



"A BOY WITH A PUZZLE."—BY BERNARDINO LUINI (c. 1475-1532).  
Lent by Col. Douglas James Proby.



"THE HARNESSING OF THE HORSES OF THE SUN."—BY TIEPOLO (1696-1769).  
Lent by the Trustees of the Bowes Museum, Barnard Castle.



"VENICE, AS QUEEN OF THE ADRIATIC, CROWNING THE LION OF ST. MARK."—BY TINTORETTO (1518-1594).  
Lent by Lady Margaret Watney.



"THE ADORATION OF THE MAGI."—BY JACOPO BASSANO (1510?-1592).  
Lent by the National Gallery of Scotland, Edinburgh.



# MASTERPIECES NOW ON LOAN TO THE EXHIBITION.



"THE HOLY FAMILY IN THE CARPENTER'S SHOP."—  
BY ANNIBALE CARRACCI (1560?-1609).  
*Lent by the Countess of Suffolk.*



"THE VISITATION" AND "THE ADORATION OF THE MAGI."—BY LORENZO MONACO  
(c. 1370-c. 1425).  
*Lent by Major Gambier Parry.*

As we note, the "Supposed Portrait of Girolamo Casio," by Boltraffio, has on its back the painting of a skull which is reproduced on this double-page. The inscription is: INSIGNE SUM IERONYMI CASII.



"ADAM AND EVE."—BY ANGELO BRONZINO (1502?-1572).  
*Lent by the Earl of Crawford and Balcarres.*



THE SKULL ON THE BACK OF BOLTRAFFIO'S  
"GIROLAMO CASIO."—(SEE PAGE 16.)  
*Lent by the Duke of Devonshire.*



"SALOME ASKS FOR THE HEAD OF JOHN THE BAPTIST."—BY GIOVANNI DI PAOLO (1403-1482).  
*Lent by Martin A. Ryerson, Esq.*



"CIRCE."—BY DOSSO DOSSI (1479-1541-2).  
*Lent by Sir Joseph Duveen, Bt.*



"A WOUNDED CENTAUR."—BY FILIPPINO LIPPI (1457-1504).  
*Lent by Christ Church, Oxford.*



## BRITISH-OWNED TREASURES OF ITALIAN ART: GEMS AT THE EXHIBITION.

(COPYRIGHTS STRICTLY RESERVED.)



"PORTRAIT OF A WOMAN."—BY ANDREA DEL SARTO (1486-1531).  
Lent by H.M. the King. (Windsor Castle.)



"HEAD OF A GIRL."—BY ORAZIO GENTILESCHI  
(c. 1565?-1647).  
Lent by Colin Agnew, Esq.



"ELEONORA GONZAGA" (?)—BY LORENZO COSTA  
(1460?-1535).  
Lent by H.M. the King. (Hampton Court.)



"PORTRAIT OF GIACOMO DORIA."—BY TITIAN  
(1480?-1576).  
Lent by Lady Ludlow.



"PIETRO ARETINO."—BY TITIAN (1480?-1576).  
Lent by the Marquess of Bristol.



"IGNATIUS LOYOLA."—ATTRIBUTED TO TITIAN  
(1480?-1576).  
Lent by Earl Spencer.



"SUPPOSED PORTRAIT OF GIROLAMO CASIO,  
THE POET."—BY BOLTRAFFIO (1467-1516).  
Lent by the Duke of Devonshire.



"PORTRAIT OF A DOGE OF VENICE."—  
BY GENTILE BELLINI (1426-9-1507).  
Lent by Viscount Harcourt.



"PORTRAIT OF THE PAINTER."—BY CORREGGIO  
(1494-1534).  
Lent by Lord Lee of Fareham.

On the right lapel of the robe of the supposed Girolamo Casio will be seen a device entwining the letters C and B. The picture comes from Chatsworth. (See also pages 14-15.)



## BRITISH-OWNED TREASURES OF ITALIAN ART: GEMS AT THE EXHIBITION.

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"CATERINA CORNARO"; OR, "LA SCHIAVONA."—BY GIORGIONE (1477-1510)  
AND TITIAN (1480?-1576).—Lent by Sir Herbert Cook, Bt



"SALOME WITH THE HEAD OF ST. JOHN THE BAPTIST."—BY CARLO DOLCI  
(1616-1686).—Lent by the Art Gallery, Glasgow.



"SIR THOMAS BAINES."—BY CARLO DOLCI (1616-1686).  
Lent by W. H. M. Finch, Esq.



"ST. CECILIA."—BY DOMENICHINO (1581-1641).  
Lent by the Walker Art Gallery, Liverpool.

"La Schiavona" is thus described in the official catalogue of the Exhibition: "Possibly the portrait of Caterina Cornaro, 'painted by Giorgione from the life,' seen by Vasari in 1544 in the Collection of Giovanni Cornaro. . . . Has generally been regarded as an early work of Titian; but by Sir Herbert Cook, Justi, and Sir Charles Holmes considered an unfinished work of Giorgione completed by Titian. The identity of the sitter is not unchallenged." As to the "sculpture,"

it is written: "Her left hand rests on the parapet, on which is a sculptured profile portrait of herself."—With regard to Dolci's "Salome," it may be added that there is a replica of this in the Dresden Gallery.



## "STARRING" THE ITALIAN MASTERS: TWO TIMELY BOOKS.

BEING AN APPRECIATION OF

### "AN INTRODUCTION TO ITALIAN PAINTING"; AND "THE ITALIAN MASTERS."\*

(THE FORMER PUBLISHED BY CASSELL; THE LATTER BY SAMPSON LOW.)

FOR the nonce, Sir Charles Holmes and Mr. Horace Shipp rank themselves with the modest opportunists. Freely, they affirm that their books are born of the much-heralded Exhibition of Italian Art: formally, they beg to be recognised for the moment as little more than "crammers," ready and willing to tutor the less erudite by introducing them as rapidly as may be to certain elements

of his life, and his marriage to the nun Lucrezia Buti, is reflected in the character of his art: it is essentially human, full of observation of the delicate beauty of young women and the roguish charm of children," but he is more concerned with such things as "In Filippo Lippi we meet for the first time with broken tones, with colours that are no longer positive hues, but have to be described by words like 'powder-blue,' 'mulberry,' or 'plum colour.'" To which Mr. Shipp will add: "He was the first Italian painter thus to introduce the ordinary people into his art, partly because he himself was interested in drawing them, partly that the *nouveaux riches* demanded to figure in the pictures for which they paid. So for half a century the patron and his family intrude into the picture as characters (in Lippi's hands usually as a crowd looking on at the event depicted). Filippo Lippi's life story accumulated romance. Truly there was little of the monk about him, and he ran away with a nun, was excused his monastic vows, and became a husband and a father."

How different Fra Angelico! Of him, Sir Charles has it: "... He is the chief prophet in Italy of the beauty of holiness; but he was a great artist too. His figures have mass and substance. ... If in range of types, of action, and of expression Angelico is limited by his devout temper, the singleness of that devotion makes his simplest gesture convincing." And Mr. Shipp: "He was twenty years of age when he entered the Dominican monastery at Fiesole in 1407, and we may assume that he began work as a manuscript illuminator. ... Someone has called him 'the S. John of Art'; and for all that he was a Dominican there is something Franciscan in his simple fervour. We do not need to know the legend of his life of loving-kindness, his refusal ever to take money for his pictures, nor the story that he never took his brush in hand but with prayer, nor painted the scenes of the Passion save with tears: his pictures breathe these things. ... It is said that he never altered his designs, nor worked over them, arriving at them by meditation, and asserting that they were the 'will of God.'"

So of Botticelli. Sir Charles: "... In all Botticelli's typical work he uses line with a sense of its rhythmical quality which makes it seem a living thing. This vital quality may be found in a single lock of hair, in a single fold of drapery, as well as in the poise of a whole figure or the arrangement of a whole group. Botticelli's line moves with the litherness of a serpent or the swiftness of a flame, and this rhythmic quality, when once it is apprehended, is a thing which haunts the mind for ever." And then record of the Savonarola influence, bringing "spiritual fire and rapture"; with: "In Botticelli's last years his hand loses a little of its former certainty, and the rhythm of his touch is replaced by rhythm of grouping." The analytical paramount, you will observe. Mr. Shipp is detailed in another fashion, and he sets down: "Then came to that mind, already immersed in mysticism, the call of Savonarola. During the six years of that fanatical mission, from 1492 to 1498, we can imagine Botticelli driving deeper into his own strange mind, turning its Platonism to Christian mysticism, its passionate search for Hellenistic loveliness to one for heavenly beauty. With Savonarola's martyrdom he believed that the world had entered into the second woe of the Apocalypse, and, as his *Mystic Nativity* in the National Gallery asserts, he waited the Second Coming. The work was painted in 1500, the artist died in 1510; but that last decade is one of silence. The unfulfilled prophecies which had taken hold of his mind probably sapped the impulse to paint,

and Botticelli lived on the charity of the Medici, whose cause also was in eclipse during those troubled years."

So with Titian: Sir Charles is mainly with the Master and the visible signs of his superb ability; Mr. Shipp vouchsafes such sentences as "We find him at this time, even whilst he is painting the *Assumption*, wire-pulling to obtain the sinecure of Commissioner of Salt Taxes, and henceforth the calculating man of affairs walks alongside the artist."

Thus I might continue; but it is important that I should remark at once that I have chosen the wider divergences of the writers' styles as a broad demonstration of their methods: in truth, their spirits are near akin and their endeavour is the same—to be guide-lecturer, philosopher, and friend. As I have said, Sir Charles is somewhat more impersonal than the other moiety of the Richmonds in the field, but he does not disdain the Life as apart from the Work. In consequence, we have him chronicling that Andrea del Castagno did not murder Domenico Veneziano in order to conserve for himself the secret of oil painting, as Vasari thought he did; retelling the story of Luca Signorelli binding a piece of jasper round the neck of the eight-year-old Vasari "as a charm against nose-bleeding"; dealing with Leonardo da Vinci as a wandering recluse who seemed to his contemporaries to be frittering away his amazing gifts; and writing of Caravaggio as "sensational in his life as in his art"; even as Mr. Shipp devotes paragraphs to Giovanni di Paolo and his *Flight into Egypt* as winning for him "the credit which Ruskin gave to Claude that he first 'set the sun in the heavens'"; to Paolo Uccello's wife calling him to bed at midnight only to hear the murmur "How wonderful is divine perspective!"; to the brothers Antonio and Piero Pollaiuolo as "the first to make study of dead bodies to discover the secrets of anatomy"; to Ghirlandajo's sigh for a commission to paint the seven-mile walls of Florence; to Michelangelo conceiving himself sculptor, not painter or architect, but, at Papal command, decorating the ceiling of the Sistine Chapel: "when it was finished he was almost crippled, and the strain on his eyes made it impossible for him to read save lying down; but the ceiling was the greatest painting in the world." And, in like manner, Andrea del Sarto breaking the chain of Lucrezia's love with a "long festal year at Fontainebleau"; Giorgione introducing trees—and "the Venetian fire"—into Venetian art; Tintoretto inscribing his ideal on his studio wall: "The Drawing of Michel Angelo and the Colour of Titian"; and Piero di Cosimo living on eggs boiled weekly in his glue-pots!

Admirably Sir Charles and Mr. Shipp succeed. The great names pass—the painters and the sculptors, from Duccio, Cimabue and Giotto, to Simone Martini, Fra Angelico, Masaccio, Donatello, Filippo Lippi, Ghirlandajo, Botticelli, Michelangelo, Andrea del Sarto, Perugino, Raphael, Leonardo, Mantegna, Correggio, Bellini, Giorgione, Lorenzo Lotto, Titian, Paolo Veronese, Canaletto, and many another—and, passing, they leave a legacy of learning and delight. The periods pass—from "the golden icon art" of Byzantium and the "classicism" of old Rome to the shadow-loving years of the Tenebrists and to the eighteenth-century of Canaletto—and, passing, leave a legacy of advance and retrogression, a legacy that conjures up the School and the *bottega*; magnificent craftsmanship and earnest endeavour; the Church as patron and determined traditionalist, the layman as patron and releaser of bonds; the artists who were thinkers and experimentalists, the artists who were fine technicians but were not pioneers,



A GEM AT THE EXHIBITION OF ITALIAN ART AT BURLINGTON HOUSE: "POPE PIUS VI. BLESSING THE CROWD IN FRONT OF THE SCUOLA DI SAN MARCO."—BY FRANCESCO GUARDI (1712-1793).

The Pope is seen in the centre on a temporary balcony erected in front of the Scuola di San Marco. On the right are the church and Verocchio's statue of Colleone.

Lent by the Ashmolean Museum, Oxford.

that should be familiar to all who purpose tendering their Seasons or their silver at Burlington House at this period of grace and beauty.

Mr. Shipp claims only that he "presents essential knowledge in a manner easily grasped and simple of reference." Sir Charles trusts that he has included "all that the untrained visitor will need for a preliminary survey," stressing the point that "the stars in a Baedeker meet a real human need," and providing, instead of the occasional informative asterisk, a very Milky Way of Masters. He it is, also, who propounds the question "Why do the Italians count for so much in the Arts?"; and replies: "In the first place: in the quantity, quality, and variety of her surviving artistic products Italy is richer than any other nation. In the second place: art in Italy grew to its full stature by a definite and logical progress, each step of which can be marked and explained. Elsewhere we do not find this orderly development. In Flanders, for example, art was largely a product of the human hand and eyesight, attaining to a sudden perfection with the brothers Van Eyck, and suffering eclipse when their immediate influence died out. Rubens and Van Dyck, assimilating with wonderful genius the principles of Italian art, brought about a brilliant revival: the revival was even more short-lived than its predecessor. In Holland, the genius of a few painters carried the painting of cabinet pictures to perfection. Their secret was immediately lost. Rembrandt and Hals did wonderful things in other ways. Both died in poverty and neglect, leaving no permanent artistic issue."

"But in Italy, when once men's minds became aware of the attraction and importance of the Fine Arts, the principles and practice of painting and sculpture became the subjects of lively discussion. ... Each generation added something to the general stock of theory and technical science. At each stage we can clearly mark what had already been achieved, and what had still to be learned and worked out. By studying Italian art in this way, we get an insight into the working principles of all the arts such as we could derive from no other source."

So much by way of preface. Now let it be written that, though they tread the same ground, our two authorities—the former Director of the National Gallery and the Editor of critical-biographies—stride it with a difference, and with eyes seeing individually. Sir Charles says in his Appendix—which not even a Shavian surgeon would wish to remove!—"It is a great help to be able to realise that the old masters were real and often rather lively personalities"; but, in fact, his inclination is towards the creation rather than the creator. Mr. Shipp's tendency is slightly more towards the man.

Thus it is that "An Introduction to Italian Painting" and "The Italian Masters" supplement one another. Sir Charles will have it of Fra Filippo Lippi that "the story



A GEM AT THE EXHIBITION OF ITALIAN ART AT BURLINGTON HOUSE: "THE FINDING OF MOSES."—BY GIOVANNI BATTISTA TIEPOLO (1696-1769).

Lent by the National Gallery of Scotland, Edinburgh.

the artists who were definitely commercial and those who were unworried, the artists who were "apt pupils or sedulous apes," as Sir Charles has it; manners, methods, moods, materials; the march from the primitive and fettered to the sophisticated and free.

The wise will see to it that when they go forth to meet the Masters they take oil in their vessels with their lamps: that oil may well be drawn from the timely books of Sir Charles Holmes and Mr. Horace Shipp. E. H. G.

\* "An Introduction to Italian Painting." By Sir Charles Holmes. With Forty Plates. (Cassell and Co.; 10s. 6d. net.)

"The Italian Masters." By Horace Shipp. Illustrated. (Sampson Low, Marston and Co.; 7s. 6d. net.)



## A Gem in the Italian Art Exhibition: A Botticelli.

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"THE BIRTH OF VENUS"—BY BOTTICELLI: A WORK SHOWING TO PERFECTION "THE BOTTICELLI 'TYPE,' WITH ITS WISTFUL CHARM."

Botticelli's "The Birth of Venus," from the Uffizi Gallery, Florence, is one of the masterpieces at the great Exhibition of Italian Art, at Burlington House. Writing of it the other day, in a special article, the "Times" art critic said: "If we had to select the two pictures which are most likely to attract the general public we should name the portrait of a woman, known indifferently as 'La Velata' and 'La Fornarina,' by Raphael, from the Pitti, and 'The Birth of Venus,' by Botticelli, from the Uffizi. The first, in addition to its artistic merits, has the interest of circumstance, since it was at one time supposed to represent the mistress of the painter; and the second is one of the most popular pictures in the world. It is enchanting in subject, it is familiar to everybody in reproduction, and it shows to perfection the Botticelli 'type,' with its wistful charm, which has endeared the artist to thousands in this country." In the same connection, we may quote from Sir Charles Holmes's "Introduction to Italian Painting," in which it is written: "'The greatest artist of lineal design that Europe has ever had': such is the phrase in which a justly-famous critic summed-up Alessandro Filepepi, commonly known as Botticelli. . . . Under the patronage of the Medici and others, his finest work was done. His best portraits, his allegories of 'Spring' (the 'Primavera'), of 'Pallas', and 'The Birth of Venus' at Florence, our own 'Mars and Venus,' his profound and virile fresco of 'S. Augustine' in the Ognissanti, and those from the Villa Lemmi, now in the Louvre, his 'Adoration of the Magi' in the Uffizi (which deeply impressed Leonardo), and some of his loveliest Madonnas, such as those of the Magnificat and of the Pomegranate in the Uffizi and the little picture in the Poldi-Pezzoli Collection at Milan, belong to this time."





**THE MILLION-DOLLAR PICTURE: "MASTER LAMBTON"—BY SIR THOMAS LAWRENCE, P.R.A.**

Our readers will recall that we published a colour reproduction of "Master-Lambton" in our issue of May 27, 1922, naming it "The Red Boy." We make no excuse for reprinting it: not only is the painting very beautiful in itself and very famous as the artist's masterpiece, but there is news that it is likely to change hands before long. Considering its beauty and its pre-eminent rank in the English School, it is not surprising that the owner, the Earl of Durham, has instructed his sole agents, Messrs. Spink and Son, Ltd., the famous London art dealers, that his final price is to be £200,000. The work was painted, it may be added, in 1825; and

is, of course, in oils. The canvas is 54 inches by 44 inches. It was exhibited at the Royal Academy in 1825; at the British Institution in 1830; at Manchester in 1857; at South Kensington in 1868; in the Royal Academy's Old Masters Exhibitions of 1895 and 1904; at the British Empire Exhibition, at Wembley, in 1924; and at the North-East Coast Exhibition, at Newcastle, in 1929. Master Lambton, who was born on January 16, 1818, and died on December 24, 1831, was Charles William Lambton, elder son of the first Earl of Durham, the famous statesman and Governor-General of British North America.

REPRODUCED BY COURTESY OF THE OWNER, AND OF HIS SOLE AGENTS FOR THE SALE OF THE PICTURE, MESSRS. SPINK AND SON, LTD., 1, ENGLAND STREET, ST. JAMES'S, S.W.1.



## A Gem in the Italian Art Exhibition: A Titian.

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"LA BELLA"—BY TITIAN: PROBABLY A PORTRAIT OF THE DUCHESS ELEONORA OF URBINO.

This famous work by Titian (properly Tiziano Vecellio) has been lent for the Exhibition of Italian Art, at Burlington House, by the Pitti Gallery, Florence. It is believed to be a portrait of the Duchess Eleonora of Urbino, portraits of whom are in the Uffizi Gallery; and it was painted in about 1536. Writing of the artist in his "Introduction to Italian Painting," Sir Charles Holmes says: "Correggio working in provincial solitude broke with the past almost unconsciously. In Venice an older man, who outlived Correggio by many years, made the breach definite and final. Titian had the advantage of being from boyhood in touch with great masters and a great movement. His native genius was encouraged by contact with the most formidable potentates and the wittiest man of letters of the age. He was able to pursue his art in peace and honour at Venice, while Florence and Rome went in peril. So in the course of an active life prolonged far beyond the normal span, he could go forward from one phase of painting to another; beginning as a pupil of Bellini and ending as a precursor of Rembrandt."



# PERSONALITIES AND EVENTS: PEOPLE IN THE PUBLIC EYE.



DR. FRANCIS GURDON.



SIR WILLIAM MILLIGAN.



MR. PATRICK HENRY HEPBURN.



HERR HANS MOLDENHAUER.



PRESIDENT IRIGOYEN.

Dr. Gurdon was found dead in his arm-chair after having officiated at evensong in York Minster on December 23. He was formerly Suffragan Bishop of Hull and Canon of York. He resigned the Bishopric last March through ill-health. He had been Rector of Limehouse, 1894 to 1906, and Vicar of Christchurch, Lancaster Gate, 1906-13.—Sir William Milligan, who died on December 19, was a distinguished Manchester surgeon and specialist in diseases of the throat and ear, Aural Surgeon to the Ear Hospital, laryngologist to the Christie Hospital, and lecturer in Manchester University.—Mr. P. H. Hepburn, who was found drowned in a stream in the Lake District on Boxing Day, was a well-known amateur astronomer, of Parliament Hill, Hampstead; past President of the British Astronomical Association, Director of its Saturn Section and on the Council of the Royal Astronomical Society. He served as Major in the R.A.F. during the war.—Herr Moldenhauer, a noted German lawn-tennis player, died from injuries in a motoring accident in Berlin, on December 28. He was German singles champion in 1926 and 1927, and was only twenty-eight.—Dr. Hipolito Irigoyen, President of the Argentine Republic for the second time, was attacked on Christmas Eve by an assassin who fired five shots at him as he left his home in Buenos Ayres for Government House. The President was not hurt, but two policemen were hit. The assailant was shot dead by the police.



THE PRINCE OF WALES OUT HUNTING SHORTLY BEFORE HIS DEPARTURE FOR A BIG-GAME TRIP IN EAST AFRICA.

The Prince of Wales arranged to sail from Southampton on January 3, in the "Kenilworth Castle," for Cape Town, whence he will proceed to East Africa for a big-game shooting expedition. Our photograph was taken on Dec. 28, during a hunt with the Belvoir hounds.



AERIAL PROSPECTORS RETURN AFTER BEING STRANDED IN THE ARCTIC FOR TWO MONTHS: COLONEL McALPINE (3RD FROM LEFT) AND HIS PARTY AT WINNIPEG.

A perilous air adventure came to a happy conclusion recently with the return of Colonel C. D. H. McAlpine and his party of seven aerial prospectors, after being stranded on the rocky Arctic coast for two months, when lack of fuel and a severe storm forced them down. From left to right are Charles Sutton, rescue pilot, Col. R. H. Webb, Mayor-elect of Winnipeg, Col. C. D. H. McAlpine, leader of the expedition, Major R. Baker, J. C. Rogers, C. A. Thompson, and Alex. Milne.



THE "ENTENTE" PRESIDENT OF FRANCE: THE LATE M. EMILE LOUBET.

M. Emile Loubet, who died on December 20, in his ninety-first year, was President of the French Republic from 1899 to 1906, a period during which was established the Entente Cordiale between France and Great Britain. M. Loubet was himself an Anglophile, and played his part with conviction. For the past twenty-three years he had lived in retirement.



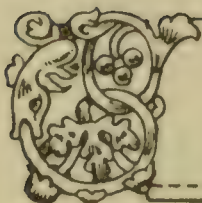
KING NADIR OF AFGHANISTAN ADDRESSING A GATHERING OF HIS SUBJECTS: A RULER TO WHOSE LAND A NEW BRITISH MINISTER HAS BEEN APPOINTED. It was announced on December 31 that the King had approved the appointment of Mr. Richard Roy Maconachie, of the Indian Political Department, to be British Minister at Kabul, in succession to Sir Francis Humphrys, who withdrew by air last February during the Afghan Civil War, and has since gone to Iraq. The new Afghan Minister in England, Shah Wali Khan, brother of King Nadir, is expected shortly to reach London.



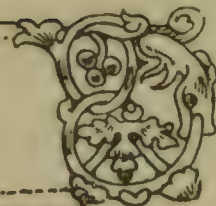
THE NEW BRITISH AMBASSADOR IN SOVIET RUSSIA PRESENTING HIS CREDENTIALS: (L. TO R., IN FRONT) SIR ESMOND OVEY, M. KALININ, AND M. LITVINOFF.

Sir Esmond Ovey, the new British Ambassador to Soviet Russia, presented his credentials to M. Kalinin, at the Kremlin in Moscow, on December 21. Sir Esmond, it is reported, expressed a hope that the ceremony would mark the beginning of beneficial intercourse between the two nations, and M. Kalinin, in his reply, likewise declared that he was confident that the restoration of relations was in the interest of both countries.





## RUSSIA'S RELAPSE INTO "100 PER CENT. LENINISM."



By ALEXANDER FEODOROVICH KERENSKY, formerly Head of the Russian Republic before the Bolshevik Revolution.

M. Alexander Kerensky has for the past five years been editing a Russian newspaper in Paris, and a few weeks ago he came on a visit to London, as spokesman of the Russian Socialists and Democrats, to arouse public interest in what he calls the present "reign of terror" in Russia—a theme which he develops in the following article. M. Kerensky, we need hardly recall, became prominent in Russia after the first Revolution of February 1917, and later was Prime Minister in the second Provisional Government formed in July of that year. On the eve of the Bolshevik Revolution in October, he left Petrograd, through lack of support, and, defeated in an armed attempt to recover the capital, eventually retired to France.

THE accompanying photograph represents a scene such as might have been taken behind the lines during a war. Refugee-mothers with their children in arms; nurses distributing presents to little ones.

Who are they? Where does the action take place? Is it the year 1915 or 1918?

No; all this took place in the beginning of December, 1929, at Swinemünde, in Germany. These nurses are employed by the German Red Cross. And these women with children came from Russia, or, as they say now, from U.S.S.R.

Tens of thousands of German peasant-settlers have decided to flee from the unbearable economic conditions created by the dictatorship of Stalin in Russia. About 150 years ago—as far back as the reign of the Empress Catherine II.—their ancestors emigrated to Russia to escape from religious persecutions at home, in Germany. Since then these German settlers had become loyal subjects in their second fatherland, and very hard-working peasants, who never took part in any peasant movements or revolutions. Their settlements were always distinguished for culture, good management, and wealth.

And now, in the thirteenth year of the Bolsheviks' reactionary dictatorship in Russia, the German settlements are totally ruined and their population is in flight. If the Communist authorities had not ruthlessly fought against this emigration of Russian subjects of German origin, tens of thousands of peasants from Russia would have rushed abroad. As it is, only just over 5000 peasants managed to get to Germany on their way to Canada.

What were the circumstances that compelled thousands of industrious families to leave their country and the homes that had been theirs for centuries, and, destitute, to flee, hardly knowing where to go? The tales of these new refugees (as V. M. Zenzinoff, my political friend, and a well-known Russian political worker, has just heard them in Swinemünde) constitute an almost incredible picture of the systematic plundering of the whole of the Russian peasantry by the Government.

After five short years of economic truce with the people, Stalin, employing the most ferocious measures of intimidation, has turned Russia back to the time of "100 per cent. Leninism," which in 1921 brought my country to the notorious Black Famine, when Mr. Hoover, now the United States President, had to organise relief from America on a large scale, in order to save many millions of Russians, principally peasants, from death by starvation. There had been no calamity in Russia to equal that of the year 1921 since the beginning of the sixteenth century.

A terrible famine, numerous sporadic peasants' revolts, and a sailors' mutiny in Kronstadt, compelled Lenin at that time to renounce the so-called "military communism" and to capitulate before the normal laws of economic life, proclaiming a "new economic policy" ("NEP"). Having regained a certain amount of freedom of private trade and industry in the towns, together with the right of peasants to sell their grain in the open market, Russia rapidly began to recover from the economic disaster brought about by the Communistic experiment.

Together with the increase in welfare grew the political activity of the people. As far back as 1924 the now notorious Zinovieff found himself compelled to discuss the necessity of slightly increasing the civic rights of peasants, and even of granting them the right to organise something like "peasants' unions."

Thus, at once, the welfare and increasing prosperity of the peasants came to be considered by the dictators as a danger to their absolute power. Trotsky was the first to organise an "opposition from the left," and to demand that a systematic plundering, an artificial impoverishment of the villages, should be carried out in the name of safety of the political dictatorship of the Communist Party in the country. With the assistance of Tomskey, Boukharin, and Rykoff (who are now persecuted for so-called "opposition from the right"), Stalin easily overcame Trotsky, but only to begin at once to put into practice Trotsky's programme of devastating the villages, and, in fact, of abolishing the system known as NEP.

At the present time, the Government policy in Russia is the same as it was before the advent of NEP—i.e., as in 1918-20—only, instead of "military communism" (a name which is too odious to the Russian people and too compromising for the Soviet Government abroad), the revived 100 per cent. Leninism is now called "the realisation of the five years' plan of socialist construction."

This revival of a purely reactionary economic policy has been best summed up by the Bolsheviks themselves—by the "opposition from the right." In their disputes with Stalin's satellites—at the time when disputes were possible: they are not possible now—the adherents of Boukharin and Tomskey constantly declared that the dictator had re-established in Russia a "military feudalism," the state of affairs that existed under the Tartar Khans.

The "right opposition" of the Communist Party, in fear of repressions, has now "done penance," but, of course,

Hence the disappearance of grain in the country; the introduction of ration-cards—as in war-time—in the towns; famine in the villages. The dying out of the village population does not worry the dictator, but he needs bread for the army, for towns and industrial centres, for the immense bureaucracy, and, finally, for export, which has dwindled to nothing during the last few years. According to the five years' plan of "socialist construction," the bread which is needed by the dictatorship must be given by the "State farms" ("sovkhozy") and the so-called "collective farms" ("kolkhozy"). "Grain factories" must replace individual peasant farms. But the rapid destruction of the private peasant farms proceeds much faster than the organisation of "kolkhozy." There is less and less bread in the country—more and more paupers. The peasantry, unable to make a living by the cultivation of its land, seeks refuge in the towns. By official statistics

there are now in Russia 25 millions of superfluous peasantry. A torrent of starving people is flooding the towns. But the robbed peasant cannot find work there either, because, notwithstanding the "dearth of merchandise" in the country, an unprecedented state of unemployment rages among the industrial proletariat in Russia. Thus, against each workman engaged in industry, there is 0.7 unemployed—almost fifty-fifty—a situation unparalleled in the annals of industrial history in the whole world.

Locked within the mailed fist of the fanatical dictatorship, terrorised, robbed, and starved, the people seek in vain to force their way to freedom. Englishmen and other visitors from abroad are often amazed by the strange, inconceivable "long-suffering" of the Russian people. And upon this presumption of the Russian "passiveness" is based an attitude of passive indifference to the Bolshevik reign of terror and to the superhuman sufferings of a population of one hundred and fifty millions.

But in reality the Russian people are not nearly as passive as the world outside believes—or, rather, tries to believe, so as to be easier in its conscience. The Russian people struggle to the best of their abilities against the tyrannical rule of a Government identified with starvation and executions. There are constantly recurring strikes at works and factories, which are, however, carefully concealed from public opinion abroad. The Solovetzkys Islands in the White Sea, the Siberian marshy plains, and the Steppes of Central Asia receive convoy after convoy of exiled intellectuals, priests, workmen, and peasants. In their desperation the peasants all over Russia murder agents of the Communist Government, set fire to "sovkhozy" and "kolkhozy," bury, and sometimes even burn, their grain. It is not "passive" peace that reigns in Russia now, but a very fierce civil war, even though its battles are on a small scale and there are no armed lines.

The responsibility for this war, with its own peasantry and working class, must be laid wholly and solely on the dictatorship, which deliberately destroys the economic welfare of the people, and by artificial means creates a permanent famine in the country.

The annulment (to all intents and purposes) of NEP, and the return to 100 per cent. Leninism, have consequently brought the country to 100 per cent. reign of governmental terror.

From such official data as sometimes find their way into Stalin's newspapers (there exist no other papers in Russia), which, of course, are far from being exhaustive, no fewer than five people on an average are daily executed by the Government in Russia.

Sometimes the Bolsheviks execute after the farce of a trial, but mostly executions are effected by order of the all-powerful O.G.P.U. (formerly known as the Cheka). In my statistics of people executed by Stalin I have not included either the numerous cases of secret shootings of prisoners or exiles, or such special occasions as that on which, during the Manchurian conflict, several hundreds of peaceable peasants residing on the Chinese bank of the River Amur—grown-ups, old people, children—were exterminated.

Now, I think, the English reader will understand why again, as during the war, trains with refugees have appeared in Germany. These are refugees who could not stand any longer the régime of civil war established in Russia by the government of the dictator Stalin.

The English reader will also understand now why 800 Russian peasants, who lived in Siberia side by side with the departing German colonists, wished to flee, together with them, from their own country. The Russian peasants, who have no powerful blood relations abroad to defend them, were, of course, not allowed by Stalin's agents to go. And their representatives—eight men, who came to solicit permission to leave—were summarily shot there and then.



NOT A WAR-TIME SCENE, BUT AN INCIDENT OF THE RECENT EXODUS OF GERMAN PEASANT-SETTLERS FROM RUSSIA: REFUGEE MOTHERS WITH THEIR CHILDREN RECEIVING GIFTS FROM GERMAN RED CROSS NURSES ON ARRIVAL AT SWINEMÜNDE.

this has not altered anything in the actual state of affairs. Stalin, for the sake of maintaining his absolute power, continues to plunder villages and drives Russia towards a new famine. Exactly as it was done in 1919-20, he forcibly expropriates the peasants' grain at compulsory prices. These prices are below actual cost, while the market prices for bread are ten times higher, or even more. Stalin expropriates grain from peasants under the pretence that he is fighting against "kulaks"—that is to say, "peasant-capitalists."

In England many people believe that the kulaks, of whom Stalin is afraid, are indeed very wealthy farmers in the English sense of the term. But in fact the Bolsheviks in Russia proclaim as "kulak" every careful and hard-working peasant who has more than two horses, two cows, and twelve acres of cultivated area, with a total annual income of £100. Needless to say, such a "capitalist" in Western Europe would be amongst the poorest of peasants. But even of such "rich" peasants there is no more than three per cent. of the total 27,000,000 of peasant households in Russia. About thirty per cent. of the peasant population has no cattle—they are real paupers. And between these two extremes—the kulaks and the paupers—lies the main mass (a hundred millions strong) of half-starved average "moujiks" (the "sredniaks").

It stands to reason that, in persecuting the most hard-working peasants with unbearable taxes and political oppressions, Stalin's administration is killing every wish of the peasantry to grow grain in greater amounts than what is needed for the bare subsistence of their families.



# THE ITALIAN ROYAL WEDDING: THE BRIDE-ELECT; GIFTS AND SOUVENIRS.



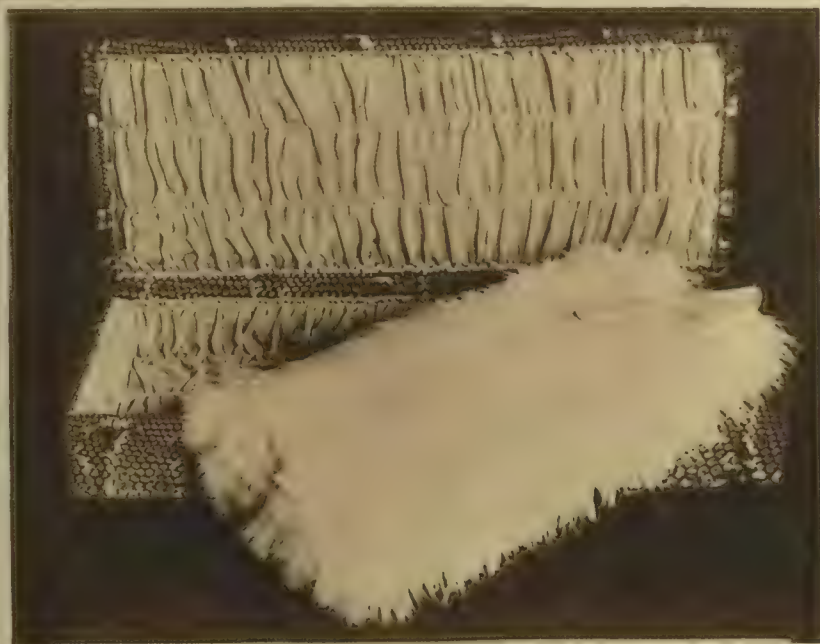
A MEDAL  
COMMEMOR-  
ATING  
THE  
BETROTHAL  
OF PRINCESS  
MARIE JOSÉ  
AND  
PRINCE  
UMBERTO  
A NOTED  
BELGIAN  
SCULPTOR'S  
DESIGN.



THE GIFT OF ITALIANS IN SOUTH AFRICA TO PRINCE UMBERTO: A MOTOR  
RUG OF SIXTY HYDRAX SKINS FROM EAST AFRICA, WORKED WITH CROWN  
AND MONOGRAM.



A NEW PORTRAIT OF THE BRIDE-ELECT: PRINCESS MARIE JOSÉ OF BELGIUM,  
TO MARRY THE PRINCE OF PIEDMONT, HEIR TO THE THRONE OF ITALY.



THE GIFT OF ITALIANS IN SOUTH AFRICA TO THE BRIDE: AN OSTRICH-  
FEATHER FAN WITH IVORY HANDLE AND PLATINUM LOOP SET WITH  
DIAMONDS, IN A BOX OF PYTHON SKIN.

THE WEDDING  
GIFT OF THE  
CITY OF  
BRUSSELS  
TO  
PRINCESS  
MARIE JOSÉ  
OF BELGIUM  
ON HER  
MARRIAGE  
TO THE  
CROWN PRINCE  
OF ITALY:  
A  
BEAUTIFUL  
PIECE OF  
GOLDWORK  
ON A  
MARBLE  
PEDESTAL.



The marriage of Princess Marie José of Belgium and the Prince of Piedmont, heir to the Italian throne, is to be celebrated in Rome on January 8, in the Pauline Chapel attached to the Quirinal Palace. The Pope has appointed a Cardinal to pronounce a benediction in his name. There will be a great gathering of royalties for the occasion. Besides those of Belgium and Italy, the Kings of Spain and Sweden are expected to be present, and King George will be represented by the Duke of York, who arranged to leave for Rome on January 4. A great welcome has been planned for the bride-elect when she arrives in Rome, with the rest of the Belgian Royal Family, on Sunday, January 5, and there are to be four days of public festivities (from January 7 to 10), comprising much picturesque pageantry representing various Italian local customs and festivals. In our next number (for January 11) will appear portraits in colour of the bride and the bridegroom by the famous Italian portrait and landscape painter, Signor Giuseppe Amisani.





CARBONIC ACID GAS AS A SUBSTITUTE FOR PETROL: HERR MAX VALIER TESTING HIS NEW CAR ON A RACING-TRACK IN BERLIN.



WITH THE BONNET RAISED TO SHOW THE BIG CYLINDERS WITHIN: HERR MAX VALIER, THE INVENTOR OF "ROCKET" PROPULSION, IN HIS NEW CAR ON THE BERLIN TRACK.

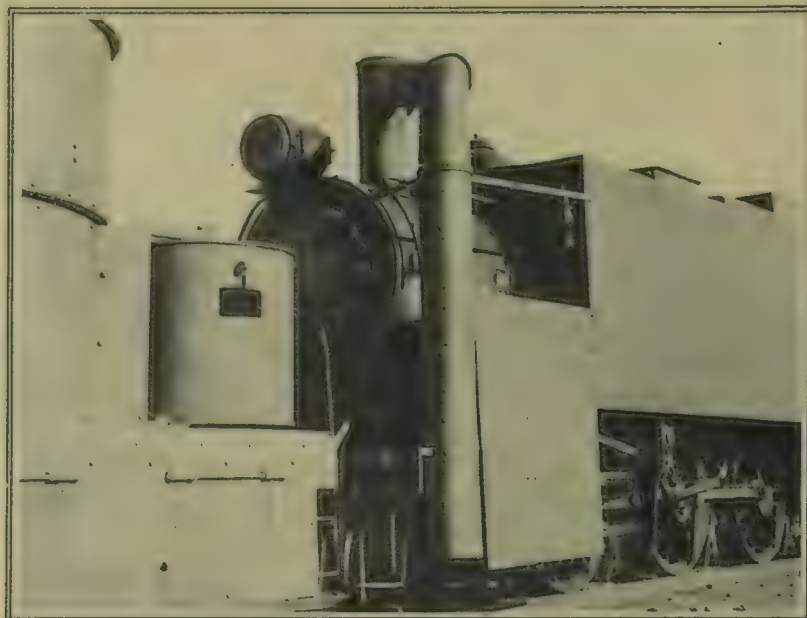
Herr Max Valier is the noted German inventor who devised the new principle of "rocket" propulsion for cars and aeroplanes, and on various occasions has tested these devices with sensational results, as illustrated from time to time in previous numbers of this paper. Herr Valier is also said to cherish hopes of constructing a gigantic rocket to be discharged from the earth to the Moon. The car in which he is seen in the two photographs on this page is described as a new type driven by carbonic acid gas as a substitute for petrol.



A WONDERFUL LINER-IN-LITTLE: A 39-FT. 5-TON MODEL OF THE "COLUMBUS" IN NEW YORK HARBOUR—SHOWING THE CITY'S MAJESTIC SKYLINE IN THE BACKGROUND.

"This 39-ft. model of the 'Columbus,'" says a note on the left-hand photograph, "proved her seaworthiness in a test in the waters of New York Harbour the other day. It makes 8 knots an hour with its two 5-h.p. motors." A note on the other photograph says: "One might think it an air-view of a liner in mid-ocean, were it not for the skyline in the background. It is a model

## THE INVENTIVE ROMANCE OF ENGINEERING: NOVELTIES FOR WORK AND PLAY.

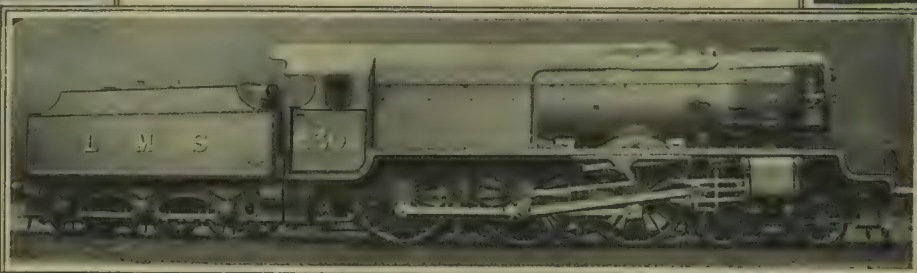


THE "MECHANISATION" OF WAR IN CHINA: AN ARMoured TRAIN WITH SMOKE-DISPOSAL DEVICE. A note supplied with this photograph describes it as showing an armour-plated train fitted with a special device for disposing of the smoke from the engine, used by the army of General Hsu Yuan-Chuan, commander of the 48th Division of the Chinese Nationalist forces. The particular locality in which the armoured train has operated is not mentioned. It is interesting as an example of the "mechanisation" of war in modern China. Another instance was a recent Chinese order for twelve bombing aeroplanes from America.



MODEL SPEED-BOAT TRIALS AT THE HORTICULTURAL HALL: ONE OF THE MANY ATTRACTIONS OF THE SCHOOLBOYS' EXHIBITION.

There are many attractions to delight the hearts of mechanically minded young people in the "Daily Mail" Schoolboys' Exhibition, which was opened by the Hon. Esmond Harmsworth, on December 31, at the Horticultural Hall, Westminster, and will continue to January 8. The exhibits include Sir Henry Segrave's world-record car, "Golden Arrow," Captain Campbell's "Blue Bird," the Schneider Trophy seaplane, and a 30-ft. model of "R 101."



A MONSTER "IRON HORSE": THE NEW L.M.S. LOCOMOTIVE WITH A "RECORD" CYLINDER PRESSURE OF 900 LB. TO THE SQUARE INCH.

This new locomotive differs little outwardly from the Royal Scot class already in use on the L.M.S. railway, but its internal arrangements embody great innovations. The most remarkable is a cylinder working at the unprecedented pressure of 900 lb. to the square inch. The engine was built by the North British Locomotive Co., of Glasgow, and the Superheater Co., Ltd., of London. It is very interesting to compare it with the new L.N.E.R. locomotive.



A NEW DEVICE FOR TRAFFIC CONTROL IN LONDON: ILLUMINATED GROUND-LIGHTS ON THE ROAD AT THE MARBLE ARCH.

The latest device invented for facilitating the regulation of traffic in London takes the form of illuminated ground-lights. The above photograph, which was taken a few evenings ago at the Marble Arch, shows the new system in operation there for the first time. It is described as extremely effective and satisfactory both to the Police and drivers.



TO MEET HER BIG "ORIGINAL"—THE NORTH GERMAN LLOYD LINER "COLUMBUS"—ON HER RETURN TO NEW YORK: THE MODEL IN ROUGH WATER.

of the North German Lloyd liner 'Columbus,' recently renovated. The model is complete in every detail. It will hold four people comfortably. When the original liner crosses the ocean again the model is to be sent into the lower bay to meet it." We may add that the Schoolboys' Exhibition (mentioned above) contains a model of the White Star liner "Homer."



# KING PANTOMIME REIGNS AGAIN AT OLD DRURY : PHOTOGRAPHIC IMPRESSIONS OF "THE SLEEPING BEAUTY."



BEFORE THE GOOD FAIRY SAVES THE PRINCESS FROM DEATH AND DECREES SLEEP FOR A CENTURY: THE THRONE-ROOM AS BEAUTY IS CARRIED IN AFTER SHE HAS PRICKED HER FINGER AT THE SPINNING-WHEEL.



AFTER THE GOOD FAIRY HAS SAVED PRINCESS BEAUTY FROM DEATH AND DECREED A CENTURY OF SLEEP: THE THRONE-ROOM AND THE SOMNOLENT COURT AS THE PRINCE LEAVES IT—TO RETURN IN A HUNDRED YEARS.



ONE OF THE SCENES IN WHICH THE COMEDIANS OF "THE SLEEPING BEAUTY" HAVE FULL PLAY: THE KING, THE QUEEN, AND THE NURSE IN THE KITCHEN OF THE PALACE.



ONE OF THE OUTSTANDING SUCCESSES OF "THE SLEEPING BEAUTY": THE CHILDREN OF THE PANTOMIME AT DRURY LANE DRILLING—AND SINGING LIKE VETERANS.



A TRIBUTE TO THE SPIRIT OF THE AGE: "MECCANOLAND" AS IT IS REVEALED IN "THE SLEEPING BEAUTY"—PHOTOGRAPHED FROM THE DRESS CIRCLE OF THE THEATRE DURING AN ORDINARY PERFORMANCE.



REMINISCENT OF PANTOMIMES OF OTHER DAYS, AS WELL AS CHARACTERISTIC OF PRESENT PANTOMIMES: "THE MARCH OF THE SILVER GUARDS" IN THE SILVER GARDENS IN "THE SLEEPING BEAUTY."

To the considerable joy of children—old, middle-aged, and young—Pantomime has returned to Drury Lane Theatre after having been absent from its boards for quite a number of years. It is represented quite characteristically by "The Sleeping Beauty," and this, of course, tells the familiar tale more or less in its usual form—how the Wicked Witch cursed the Princess Beauty, to whose christening party she had not been invited, and swore that she should prick her finger and die; how the Good Fairy came to the aid of virtue, saved the Princess from death, sent her to sleep with her mother, her father, and the Court for a

hundred years, and so contrived that, in due time, Prince Florizel should awaken her to life and love! Our photographs, we would emphasise, are of special interest in that they were taken from the Dress Circle during an ordinary performance, and under the ordinary lights of the theatre and the stage.

PHOTOGRAPHS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" BY POLLARD CROWTHER, F.R.P.S., DURING AN ORDINARY PERFORMANCE.



## CARRIER PIGEONS TRAINED AS AIR "PHOTOGRAPHERS" AND MESSENGERS FOR MILITARY PURPOSES.



THE MILITARY  
USE OF PIGEONS  
IN GERMANY:  
A PATROL-  
LEADER  
GOING OUT  
WITH A  
TRANSPORT  
CAGE ON HIS  
BACK.



A CARRIER PIGEON AS AIR "PHOTOGRAPHER": THE BIRD WITH A SMALL AUTOMATIC  
CAMERA ATTACHED TO ITS BODY.

AT Spandau, in Germany, there is a special institution for the training of carrier-pigeons for military purposes, and these photographs illustrate some of the methods employed. The most interesting are those that show the novel use of these birds for purposes of aerial photography, by means of small automatic cameras fastened to their bodies. Pigeons were frequently used during the World War to bring back messages from advanced positions, and they often rendered very valuable service.

[Continued below.]



HOW THE PIGEONS ARE CARED-FOR  
DURING FIELD OPERATIONS: SOME OF  
THE BIRDS IN THEIR CAGE.



A PHOTOGRAPH TAKEN WITH A CAMERA CARRIED BY A PIGEON, SHOWING ITS WINGS:  
AN AIR VIEW OF THE CASTLE OF FRIEDRICHSHOF.



THE COMBINED USE OF DOGS AND PIGEONS FOR MILITARY COMMUNICATIONS:  
PIGEONS CONVEYED BY A DOG IN SPECIAL RECEPTACLES.



HOW THE DOG CARRIES THE PIGEONS: THE ANIMAL READY TO START WITH  
BIRDS PLACED IN SPECIAL "PANIER" ON HIS BACK.

[Continued.]

In this connection it is interesting to recall that, last June, there was unveiled in Fort Vaux, at Verdun, a marble plaque inscribed "To the memory of the Pigeon-fanciers who gave their lives for France and to the Pigeon of Verdun." Another inscription stated: "From this fortress during the battle of Verdun, on June 4, 1916, the last carrier-pigeon of Commandant Raynal left bearing the following message: 'We are still holding on, but they are sending poison gas across. We need help urgently. Get us into visual communication with Souville (a neighbouring village), which makes no reply to our calls. This is my last pigeon.' The pigeon carried out its mission and received the following mention

in despatches: 'In spite of enormous difficulties, due to thick smoke and gas, it accomplished the mission entrusted to it by Commandant Raynal. The sole means of communication of the heroic defender of Vaux brought the last news which was received from this officer. Heavily poisoned, it arrived dying at the dovecote.' Colonel E. H. Richardson, in his recent book, "Forty Years with Dogs," says in his chapter on the war: "Pigeons were, of course, of immense value, but the difficulty with them lies in the fact that they can only return to their lofts, which are a long way behind the front line. Nor can they fly at night or in a mist. The messenger dogs can adapt themselves to nearly any position."



A  
SUPERB 'UNKNOWN'  
AND OTHER  
DISCOVERIES:  
'FINDS' IN ALBANIA.



BROUGHT TO LIGHT DURING THE EXCAVATION OF THE ACROPOLIS AT BOUTHRINTUS: THE SHRINE DEDICATED TO ÆSCULAPIUS.



THE THEATRE OF THE THIRD CENTURY B.C., WHICH WAS PARTIALLY RECONSTRUCTED IN THE ROMAN ERA: THE AUDITORIUM.

Describing the exceedingly interesting "finds" here illustrated, Professor Federico Halbherr writes: "The excavations lately carried out at Bouthrintus (Butrinto; the ancient Bouthrotus) by the Italian Archæological Mission in Albania, under the direction of Dr. Luigi Ugolini, have been remarkably rich in results. To the discoveries made during the previous campaign (see 'The Illustrated London News' of October 20, 1928), there must now be added the revelation of a part of the Acropolis, with its public buildings, a temple, a theatre, and many statues and inscriptions of historic value, all emphasising the importance of the city, both during the Hellenic and the Roman periods. Dr. Ugolini has been good enough to give the following information: One of the first buildings to come to light during the excavation of the Acropolis was a shrine of Æsculapius, consisting of two rooms. In the inner one of these were certain statues, a large number of dedicatory inscriptions, and over three hundred *ex-votos*, most of them of terra-cotta and in a state of perfect preservation. These represent thanksgivings offered to the god by those acknowledging cures. Near this shrine, digging disclosed a fine theatre. The building itself is of the 3rd century

[Continued opposite.



[Continued.]

B.C., but the stage was certainly reconstructed thoroughly during the Roman era. The right side-wall of the *cavea* is covered with Greek inscriptions which are honorary decrees of the city, appointing distinguished strangers *provenoi* (or patrons); and, in company with these, are announcements concerning the emancipation of slaves. The back wall of the stage has niches for statues and other pieces of sculpture, and many of these works came to light. Some of them are Greek and some Roman, and almost all are of exquisite workmanship. One very excellent statue of a woman, in the manner of Praxiteles, and larger than life-size, may be compared with the example from Herculaneum which is in the Museum at Dresden. The finest, which is also larger than life-size, Dr. Ugolini calls 'the Goddess of Bouthrintus.' This represents a deity still unidentified, and it is certainly an original Greek work. Among the Roman masterpieces, pride of place must be given to a magnificent head of Augustus, which, if it were not so damaged, would probably be recognised as the finest portrait of this Emperor ever found in a Greek province. Another portrait-head is believed to show Agrippa, victor at the naval battle at Actium in 31 B.C."



IF IT WERE NOT SO DAMAGED, PROBABLY TO BE RANKED AS THE FINEST PORTRAIT OF THE EMPEROR EVER FOUND IN A GREEK PROVINCE: A MAGNIFICENT HEAD OF AUGUSTUS.

THE SUPERB "UNKNOWN": A MAGNIFICENT STATUE OF AN UNIDENTIFIED GODDESS—LARGER THAN LIFE-SIZE AND CERTAINLY AN ORIGINAL GREEK WORK.



A TABLE DESIGNED TO BEAR OFFERINGS: A "FIND" MADE IN THE INNER ROOM OF THE SHRINE DEDICATED TO ÆSCULAPIUS.



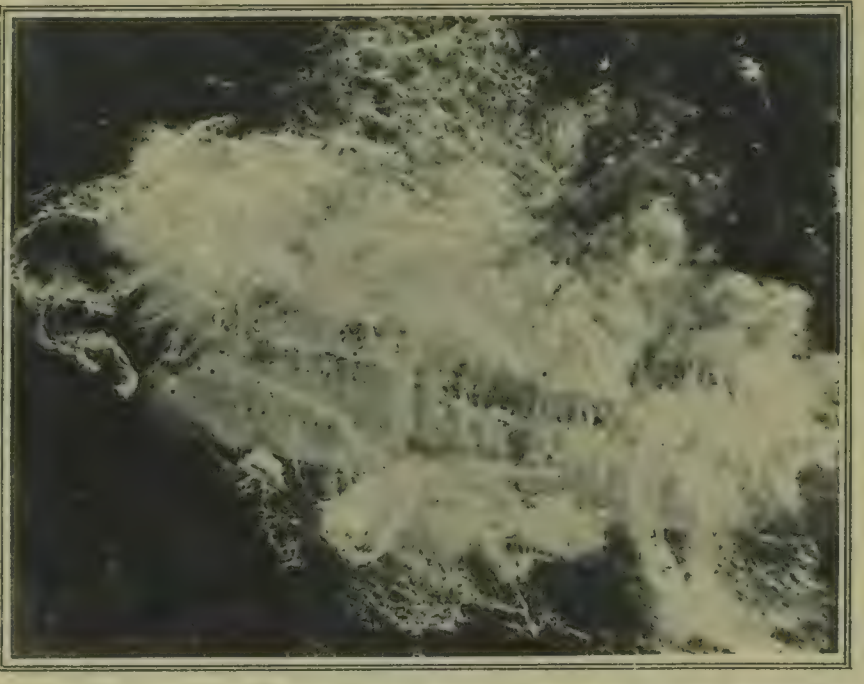
AN EXAMPLE OF THE NUMEROUS WORKS OF ART—SOME GREEK, SOME ROMAN—FOUND DURING THE 1929 EXCAVATIONS AT BOUTHRINTUS (BUTRINTO, ALBANIA): A HEAD OF A YOUNG BACCHUS (ROMAN).



## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



AN ACTUAL PHOTOGRAPH OF A PERILOUS RESCUE IN MID-ATLANTIC: THE "BALTIC'S" LIFEBOAT TAKING OFF THE CREW OF THE "NORTHERN LIGHT." During a heavy gale in the Atlantic on December 6, the White Star liner "Baltic" discovered the Newfoundland schooner "Northern Light" drifting and water-logged, with her crew clinging to the deck while huge waves swept over them. With great difficulty and danger, one of the "Baltic's" lifeboats succeeded in taking off and bringing aboard the liner all the schooner's crew, except one man, who was drowned through the snapping of a rope. The schooner had drifted 430 miles in 7 days. Her crew had had no water for two days, and no heating for five days.

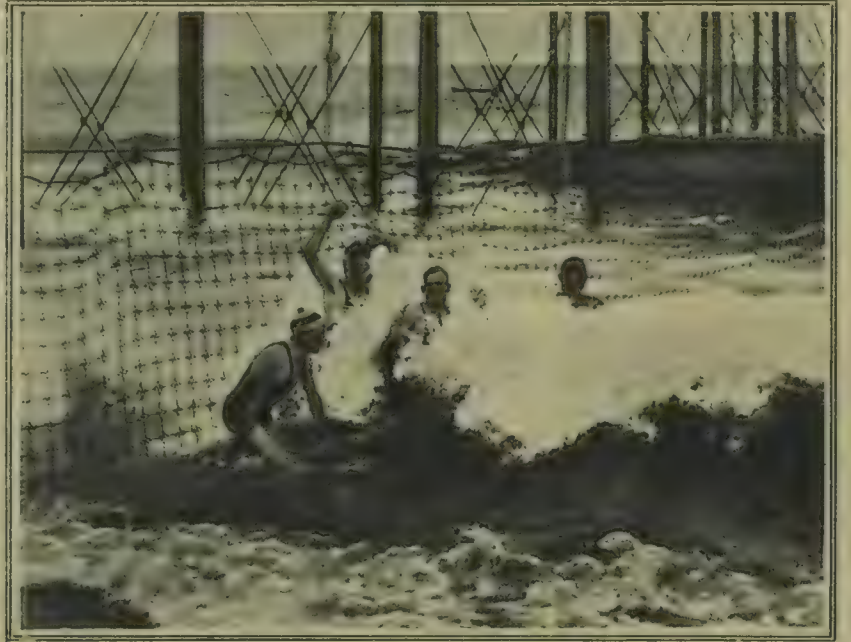


A BRITISH LINER SUNK BY COLLISION DURING A FOG IN NEW YORK HARBOUR: A REMARKABLE VIEW OF THE "FORT VICTORIA" LYING IN TEN FATHOMS. During a thick fog on December 18, the Furness Bermuda liner "Fort Victoria," outward-bound with 180 passengers, was rammed by the Clyde liner "Algonquin," likewise outward-bound, with 250 passengers, near the Ambrose lightship in New York harbour. The "Fort Victoria" sank four hours later. Meanwhile, the "Algonquin" and other ships stood by and turned searchlights on the sinking ship to assist the rescue of the captain and skeleton crew who remained on board to the last moment.



A TRAIN DUG OUT OF A DEEP SNOW-DRIFT NEAR DRAGOMAN, IN BULGARIA: AN INCIDENT OF THE RECENT COLD SPELL IN EUROPE.

On December 19, when this photograph was taken, half Europe was in the grip of extreme cold. The Balkans suffered especially. Severe snowstorms were sweeping through Bulgaria and Rumania, and railway and road communications were seriously interrupted. In the Rumanian provinces of Moldavia and Wallachia, it was reported, no fewer than eight trains were snowbound. On the border of Bulgaria and Yugo-Slavia two soldiers guarding the frontier were frozen to death.



A NEW PROTECTION AGAINST SHARKS ON THE SURF-BATHING BEACHES AT SYDNEY: BATHERS SAFE BEHIND A SHARK-PROOF NET AT COOGEE.

This photograph is accompanied by a note stating: "Elaborate plans for the convenience and protection of surf-bathers have been made at Sydney this season (which is, of course, the summer season in Australia). At Coogee a shark-proof net has been placed in position in the water to keep out sharks. Thousands of care-free bathers now frolic about without fear of being attacked by a shark." The photograph shows the net after it was placed in position.



THE HAITI DISTURBANCES: AN AIR VIEW OF PORT AU PRINCE, CAPITAL OF "THE BLACK REPUBLIC," TO WHICH THE UNITED STATES RECENTLY SENT A CRUISER.

In a recent message from Washington, a "Times" correspondent stated: "Swift military action in the Republic of Haiti was determined on when news reached here that 5 Haitians had been killed and 20 wounded in a clash with a Marine patrol. The resident force of 700 Marines under the U.S. High Commissioner is to be supplemented by a further 500, who sailed yesterday. The cruiser 'Galveston,' with 350 men, has been ordered to Jacmel, and two bombing machines have flown to Port au Prince."



A NEW DEPARTURE AT MADAME TUSSAUD'S: A TABLEAU REPRESENTING NEANDERTHAL MEN—THE LATEST ADDITION TO THE FAMOUS EXHIBITION.

This tableau, based on scientific data, is an authoritative reconstruction of the appearance and mode of life of these remote prehistoric peoples. It is the only one of its kind in this country, and will undoubtedly attract much attention. Our illustration shows a section of the whole exhibit, with members of the tribe grouped round a fire at the entrance to their cave.



## AN AMERICAN PRISON BATTLE: THE SECOND MUTINY AT AUBURN IN 1929.



WHERE THE GOVERNOR AND SEVERAL WARDERS WERE CAPTURED BY THE CONVICTS, TO BE HELD AS HOSTAGES: A CORNER IN THE NEW YORK STATE PRISON AT AUBURN.



RESCUED BY MEANS OF TEAR-GAS BOMBS: WARDEN JENNINGS, THE GOVERNOR OF THE PRISON, BEING CARRIED OUT TO AN AMBULANCE.



A REMARKABLE AIR PHOTOGRAPH OF AUBURN PRISON DURING THE BATTLE WITH CONVICTS A VIEW SHOWING THE CROWD OF POLICE AND OTHER FORCES AT THE MAIN GATE JUST BEFORE IT WAS STORMED.



RESCUED, BUT SUFFERING FROM THE EFFECTS OF TEAR-GAS AND THE BLOWS OF CONVICTS: WARDEN JENNINGS, ESCORTED BY OFFICERS.



THE MEANS OF RESCUE: CASES OF TEAR-GAS BOMBS BROUGHT BY AEROPLANE BEING UNLOADED BY NATIONAL GUARDSMEN AND POLICE.



POLICE, STATE TROOPERS, AND ARMED CIVILIANS SCALING THE PRISON WALLS: A FORCE THAT USED MACHINE-GUNS ON CONVICTS CLIMBING OUT.



WHERE A GROUP OF CONVICTS MADE A LAST STAND, AND SOME, IT IS SAID, COMMITTED SUICIDE: TWO TROOPERS BESIDE A BULLET-MARKED DOOR.

For the second time in one year, convicts in the New York State prison at Auburn mutinied on December 11, and desperate fighting occurred before they were overpowered. The outbreak began early in the morning when a warder entered the main hall and was confronted by a convict armed with a revolver, but, by dodging behind a pillar, escaped the shot and got away through the door to give the alarm. Within half an hour the prison was surrounded by police and armed civilians, and shortly afterwards there arrived a force of State troopers and a company of National Guards armed with machine-guns. The convicts shot dead the principal keeper, and seized the Governor of the prison, Mr. Edgar S. Jennings, and several

warders, whom they kept as hostages. Tear-gas bombs were brought by aeroplane,

and the troopers attacked the building. After the gas had taken effect, they opened the doors, whereupon Mr. Jennings and four keepers staggered out. About twenty convicts attempted to scale the walls, but were driven back with a machine-gun. In the first encounters three convicts were killed. Later, others were found barricaded, and five more were killed before the rest surrendered. Some, it is said, shot themselves.



# The World of the Kinema.

By MICHAEL ORME.

## HAROLD LLOYD'S FIRST TALKING-FILM.

THOUGH the talking-film has rapidly progressed from the stage in which the mere fact that it was a talking-film was sufficient to arouse extraordinary interest, though it has passed from a sensational novelty into a form of entertainment open to level-headed criticism, it still has its moments of high-strung anticipation and even of quivering apprehension. For, so long as one of our favourites still

no Harold Lloyd film would be complete without involving its hero in dire peril and the tight corners from which the luck of the unsuspecting novice extricates him, the producer's path was fairly indicated, and the talk confined, of necessity, to essentials. Where more conversational latitude was possible, Clyde Bruckman, who directed "Welcome Danger," has been less successful. The effort to establish a romantic under-current impedes the progress of the

the average audience, but is there all the same—and remarkable technical skill. Its later episodes include scenes of galloping steeds in the land of clouds that make the famous "Four Horsemen of the Apocalypse"—the film wherein the late Valentino came to the fore—appear cumbersome and terrestrial.

"The Little Match-Girl" was made in a small studio behind the stage of the Vieux Colombier in Paris. M. Renoir told me that he fashioned his own lamps—extensively adopted since then in other studios—and that many of his curious angles were dictated by the cramped space in which he had to work. Models and paper snow, simple devices of all sorts, were pressed into service, yet the settings are convincing, and the material has been moulded into perfect harmony. Moreover, in spite of the introduction of motor-cars and little Wooden Soldiers born of Balieff rather than of Hans Christian Andersen, the wistful quality of the greatest fairy-tale writer of all time has not escaped from this up-to-date version of his story. The poor little bit of human flotsam, jostled and, discarded, seeking warmth from the tiny flame of unsold matches, is finely swept into a dreamland of toys. Here Renoir has deliberately expressed himself in the terms of the ballet, and delicately satirises a conventional terpsichorean romance. Finally, Death, in the uniform of a Death's Head Hussar, and the Match-Girl's hero, the gallant Captain of the Wooden Soldiers, fight for her—a struggle that persists until the two men mount their chargers and, with the heroine athwart the Captain's saddle, engage in a running duel amongst the clouds. Death wins, and, in a scene of truly lovely lines, lays the little Match-Girl beneath a cross upon a mountain-peak. M. Renoir makes a concession to popular taste by bringing us back to earth to witness the revival of the Match-Girl—an anti-climax unworthy of his standards.

It is interesting to learn that the showing of this charming picture was held up for some time because M. Renoir has introduced a hurdy-gurdy man who has no place in the original story, and the same additional figure appears in Maeterlinck's libretto for an opera sprung from the same source. The film-director, suspected of plagiarism, has doubtless pointed out that a musical accompaniment of a Hans Andersen fairy-tale inevitably suggests a hurdy-gurdy! Even



HAROLD LLOYD'S FIRST "TALKIE": THE FAMOUS COMEDIAN IN "WELCOME DANGER"—THE BASHFUL BOTANIST IS SO ENGROSSED IN A FLIRTATION THAT HE IS HEEDLESS OF A CRASH INTO A VEGETABLE STALL

lingers on the silent spring-board, just so long will the public be all agog to witness his or her plunge into the sound-waves. After all, this curiosity is human. One has responded to the charm, the humour, the dramatic power, or the emotion of this or that much-admired artist of the soundless screen. It is natural that the debut of such an artist in the new medium should give rise to conscious or unconscious speculation. Will the charm evaporate, the humour lose its edge, the drama or the emotion be dulled when silence is broken? Or even, quite frankly: "What sort of a voice does our favourite possess?" Hardened film-goer though I am, I confess to a moment's anxiety before Harold Lloyd, hero of a hundred stunts and a comedian who proved in the unforgettable "Speedy" the fine quality of his acting, spoke his first lines. Also I own to a curiosity as great as any Lloyd "fans" in the house. Therefore, I set it on record with a genuine sigh of relief that Lloyd owns a pleasant and gentle voice as befits his personality. He speaks clearly, albeit in a lower key than his colleagues. This, an asset to the individual, is a drawback to the ensemble, since it necessitates adjusting the amplifier to the softest voice, with the result that the rest of the company bawl, or did, at any rate, at the first performance of "Welcome Danger" (at the Carlton Theatre). By this time, the delicate apparatus may have been guided to a golden mean.

Not only is Harold Lloyd's voice such as we hoped to hear, and his delivery reasonably clear, but the necessity for speech has in no way weakened his amazing vitality. He fights, kicks, climbs, and tumbles his way through the extravagant melodrama that supplies the major portion of the fun, with no loss of zest or energy. Indeed, the elimination of captions in the furious business of rounding-up a gang of Chinese "dope" sellers is all to the good, and proves how little necessity there is to spoil the swift action of this type of screen entertainment by the introduction of the spoken word. It must, however, be recognised that the dialogue here is reduced to ejaculations, groans, grunts, and desperate shouts for a certain "Clancy," who is Harold's staunch ally in his reckless invasion of San Francisco's Celestial quarter. Since

heartily because we see the laugh coming. And Harold Lloyd, with his air of regarding murder, mystery, and the horrid intentions of a masquerading super-villain as all in a day's work, is irresistibly funny. He has not added to his laurels as an actor—it will take a second "Speedy" to do that—but he has given us yet another thoroughly buoyant entertainment.

## JEAN RENOIR'S FAIRY-TALE.

Every now and then a little film comes along to remind us that a producer with vision and artistic perception can conjure up more charm, catch more of the spirit of true fantasy, than all the dollars of Hollywood manage to produce. Nothing could be further removed from the gorgeous displays of the all-talking, all-singing, all-colour films, which vie with each other at present in an orgy of sheer display, than the simple fairy-tale, "The Little Match-Girl," produced by Jean Renoir, with the assistance of Jean Tedesco, which has just had its world-première at the Avenue Pavilion. Yet within its compass it embraces the real and the fantastic, tears and gentle laughter, a subtle satire—which will probably escape



ON THE TRACK OF THE DOPE-RUNNERS—IN "WELCOME DANGER": HAROLD LLOYD IN THE "RING'S" DEN, WHERE HE FINDS THE BODIES OF CHINESE.

Mr. Harold Lloyd is seen as a bashful botanist who aids in the tracking of a gang of dope-runners. At police headquarters, he takes so enthusiastic an interest in the Finger-print Department that he becomes its "laugh." Finally, and of course with many a humorous interlude, he rounds up the leader of the criminals.

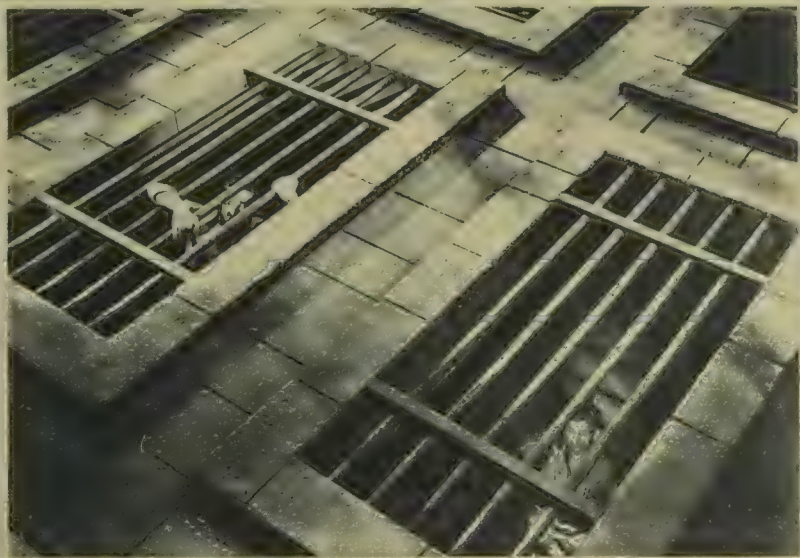
imagination is apt to travel along certain lines, but M. Renoir's, in its progress, has found many pretty things by the wayside and woven them into a Christmas garland.



## A CONVICT ROMANCE OF DEVIL'S ISLAND: THE NEW FILM, "CONDEMNED."



THE DEBONAIR THIEF AND THE "DEMON-FACED" MURDERER, WITH HIS TATTOOED CHEST "EYE," BECOME INSEPARABLES: MICHEL (RONALD COLMAN, BELOW) AND JACQUES (LOUIS WOLHEIM) IN THEIR BUNKS.



A FORM OF PUNISHMENT WHICH THE FRENCH AUTHORITIES HAVE LATELY BEEN DISCUSSING AS A LIFE PENALTY, INSTEAD OF EXECUTION: SOLITARY CONFINEMENT ON DEVIL'S ISLAND, AS REPRESENTED IN THE FILM "CONDEMNED."



THE FUGITIVES LOST IN THE JUNGLES OF DEVIL'S ISLAND AND DISTRACTEDLY STUDYING THEIR MAP: MICHEL (RONALD COLMAN) AND JACQUES (LOUIS WOLHEIM) AS ESCAPED CONVICTS.



A GRIM SCENE IN "CONDEMNED," THE FORTHCOMING FILM AT THE LONDON PAVILION: CONVICTS IN THE HOLD OF A PRISON SHIP BOUND FOR THE FRENCH PENAL SETTLEMENT ON DEVIL'S ISLAND.



RONALD COLMAN AS HERO OF A CONVICT FILM PLAY: MICHEL (ON RIGHT), WITH HIS FRIEND, JACQUES, PARADED BEFORE THE PRISON GOVERNOR ON DEVIL'S ISLAND.



IN LOVE WITH THE PRISON GOVERNOR'S WIFE AND TRYING TO ESCAPE TO JOIN HER IN FRANCE: MICHEL (RONALD COLMAN) WITH JACQUES WADING INTO A STREAM.

Mr. Charles B. Cochran has arranged to present at the London Pavilion, on January 9, the United Artists picture "Condemned," a screen play by Sidney Howard, based on Blair Niles's sensational book, "Condemned to Devil's Island." It is the second "all-talking" film in which Mr. Ronald Colman has appeared, and he plays the leading part as a debonair thief, named Michel, of attractive disposition and adventurous courage, who is sent to the famous penal settlement. "With him," says a descriptive note on the plot, "come Jacques, the demon-faced murderer, and a ship-load of desperadoes." Michel and Jacques become fast friends. The Prison Governor, named Vidal, employs Michel as a servant. Michel

and the Governor's wife fall in love, and the jealous Vidal insults Michel, who strikes him and is sent to solitary confinement, while Jacques is chosen as servant instead. Mme. Vidal, who declares her love for Michel, is terrified of Jacques, but finds in him an unexpected friend. Vidal arranges to send her back to France, and she sends the news to Michel by Jacques. The two convicts then plan their escape, and take to the jungle. Pursuit leads up to a dramatic *dénouement*. It was recently mentioned in the French Chamber that the prison authorities were considering a new punishment—solitary confinement for life—to come between the death penalty and hard labour for life in penal settlements.





## A PAGE FOR COLLECTORS:

SEVENTEENTH- AND EIGHTEENTH-CENTURY CHINESE PORCELAIN.

By FRANK DAVIS.

on the fourth day, and emerged a brilliant blue and white all ready for sale. Without glaze the pot would come out black. Now, if the vessel was to be painted in enamel colours, it was taken to the enamellers *after* the firing, and then painted over the

on there is very little famille verte. The main decorative motives are either taken from embroidery or from Nature—landscapes, plants and birds, and floral scrolls in an infinite variety.

It is necessary for any proper understanding of these later porcelains to make, not a sharp, but none the less a real, distinction between the pieces made for export—that is, to please European taste—and those produced solely for the Chinese market. This is not to suggest that the exported wares are necessarily inferior to the others, but it does mean that the very finest things were quite naturally kept for home consumption. It is by no means easy to differentiate except in the case of certain shapes. For example, the fine sets of five pieces, which usually consisted of two beakers and three covered vases, were made to decorate eighteenth-century European mantel-pieces, and not for any other purpose; in the same way, punch-bowls and tea and coffee services are obvious instances of commercial acumen for the benefit of the foreigner.

There is a vast amount of this type of porcelain, and among it must be counted the sets of dinner services ornamented with the coats of arms of well-known English families, which naturally have

a very real sentimental value to-day. Some specimens have recently been illustrated and described on this page, but, in view of correspondence on the subject, it may be as well to point out once again how considerable a trade was done in this class of ware throughout the century, and indeed, to a lesser degree, at the end of the previous one. The business flourished until the beginning of the nineteenth century, in spite of a very high protective duty, and only ended because the Staffordshire potteries had by this time evolved an efficient substitute.



FIG. 1. FAMILLE NOIRE: A SPECIMEN OF A SCARCE TYPE OF CHINESE PORCELAIN, DECORATED WITH A GREENY-BLACK ENAMEL THAT WAS USED THROUGHOUT THE EIGHTEENTH CENTURY.

glaze. A second firing would be required, but at a lower temperature, to make the enamels adhere. This brings us to the elaborate classifications of the different "familles" that were popularised about

the middle of the nineteenth century by the Frenchmen Jacquemont and Le Blanc in their "Histoire de la Porcelaine." Needless to say, this nomenclature is not derived from any Chinese description. If the most typical Kang-hsi porcelain is the blue and white, the next most characteristic is famille verte (Fig. 3). The term is used not to imply that the ware is green, but that green predominates in the scheme of decoration. There is a yellow family, but it is so rare that the average collector can merely admire it and no more. A set of five recently fetched over £7000 at Foster's. Only one degree less scarce is the famille noire (Fig. 1), which is perhaps a not quite accurate description. The enamel is invariably a greeny-black, not a dead black. This also fetches very high prices indeed. The brown-black basis is washed over with a transparent green, and it is impossible to obtain any idea of its soft lustre from even the best of photographs.

This greeny-black enamel was used throughout the eighteenth century, but it is very rare to find it spread over a large area during this

period. As for modern imitations, the black is generally shiny and sticky. The famille rose (Fig. 2) is more easily obtainable. Its quality is, of course, superb; there is perhaps, only one criticism that can be made. An individual piece can be the most charming thing on earth, but a great number need most careful arrangement if the dominating pink colour is not to give too luscious an impression. Famille-rose decoration reached the height of its vogue about the beginning of the reign of Ch'ien Lung (1736-95), and almost completely monopolised the factories. From now

SEVERAL letters have reached me during the past month or so asking for information about the later Chinese porcelain. This article is an attempt to answer several questions at one and the same time, and if—as is inevitable—an enormous amount of material facts are omitted, the reason is simply deficiency of space and the nature of the queries I must answer.

With the fall of the Ming Dynasty in 1644, the Chinese potter began to achieve an amazing technical power which, in the opinion of many good judges, sometimes led him into mere perfection of decoration and away from the simpler and purely rhythmic forms of his ancestors. This is not to decry his artistry, but rather to point out that it is to be approached from a different angle. One must remember this also—that only recently have we become acquainted with the work of earlier periods. Europe has always appreciated the porcelain with which this article deals from the first moment it began to be exported. One need only mention the magnificent collection at Dresden, got together by Augustus the Strong, at the end of the seventeenth century, and the great amount of Kang-hsi wares and those of the following reigns, that have always adorned both public and private collections in this country. Consequently, all our notions of Chinese art—perhaps I should say all our popular notions—have been derived from examples from this period.

Two points seem to puzzle a great many people: the difference between underglaze painting and painting in enamel colours. Perhaps this can best be explained by an incomplete description of the process of manufacture. Those interested will find it fully dealt with by Mr. R. L. Hobson in his "The Later Ceramic Wares of China"—the standard authority—where he refers to the extraordinarily interesting letters of the French Jesuit missionary Père d'Entrecolles, who



FIG. 2. FAMILLE ROSE: A TYPE OF CHINESE PORCELAIN DECORATED IN A DOMINATING PINK COLOUR, WHICH WAS AT THE HEIGHT OF ITS VOGUE ABOUT 1736-95.

All Three Photographs by Courtesy of Messrs. Bluett Bros.

sent home to his friends a very vivid and accurate account of the great potteries of Ching-tê Chên at the beginning of the eighteenth century, and descriptions of various operations by the director of the Imperial Factory under Ch'ien Lung.

When the shapes were ready for the kiln, if they were to be decorated in blue, the colour was applied before firing. Then the glaze was put on either by immersing the vessel completely or by spraying. It was then fired, and, if the god of "Fire and Blast" had been kind, the pot was withdrawn from the kiln



FIG. 3. FAMILLE VERTE: AN EXAMPLE OF CHINESE PORCELAIN OF A TYPE IN WHICH GREEN PREDOMINATES IN THE COLOUR-SCHEME OF DECORATION.





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Cigarettes

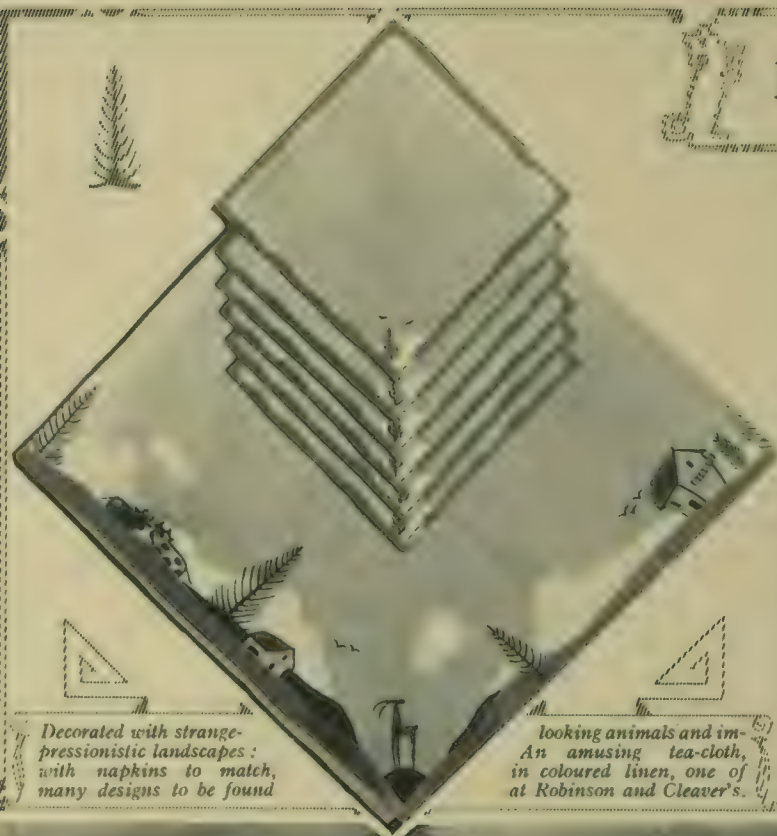


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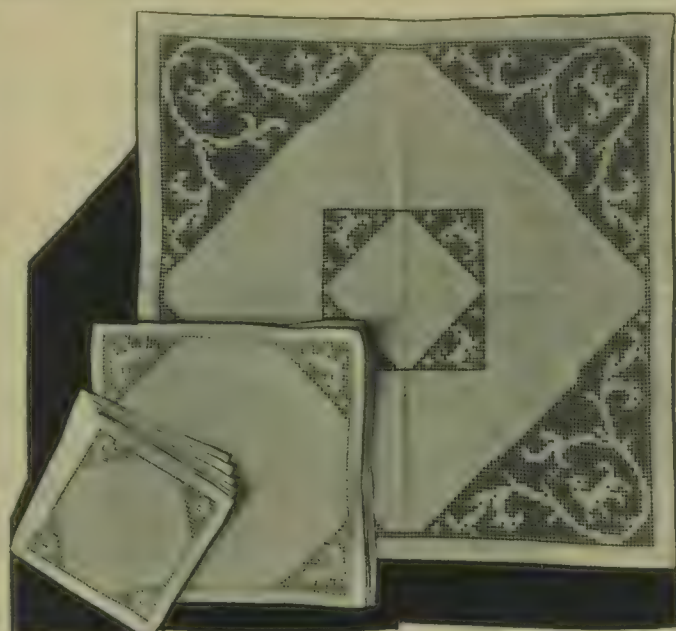
## Modern Designs Colour Household Linen.

The modern love of colour has invaded every sphere. The last territory to fall is that of household linen. To-day, table-cloths, sheets, towels, and bath-mats play important parts in the general scheme of decoration. The finest linen is now dyed to clear, inviting colours, which are absolutely fast, while appliqué borders in interesting designs add life where before was only beauty of texture. Illustrated on this page are a few of the latest ideas for the linen-cup-board from two well-known authorities on the subject.



Decorated with strange-expressionistic landscapes: with napkins to match, many designs to be found

looking animals and im-  
An amusing tea-cloth, in coloured linen, one of at Robinson and Cleaver's.



Hand-drawn linen of exquisite workmanship: A set of dinner-mats in the fashionable shade of old parchment. They are chosen from many lovely sets from Robinson and Cleaver's.



An interesting tea-cloth for bridge parties: Appliqued, modernistic flowers in beige, pink, and white, on a background of apple-green. There are many similar sets much reduced in price during the present sale at Robinson and Cleaver's, Regent Street, W.



Brightening the bath-room: Bath-mats and towels in striking designs and colourings. The bath-mat in the centre in Terry towelling costs 11s. 3d., while the one on left is 2s. 11d. On the right is a coloured towel in a jacquard design. They are included in the present sale at Marshall and Snelgrove's.



Decorative and inexpensive: A bedspread of printed jaspé in several charming colourings, costing only 8s. 9d., in the present sale at Marshall and Snelgrove's, Oxford Street, W. The linen huckabuck towels are also much reduced, and are obtainable just now for 35s. 6d. the dozen.



Amusing table-linen for little people: "Tiger Tim" and his friends for nursery parties, obtainable from 5s. 9d. upwards at Marshall and Snelgrove's.

Real filet lace and fine linen the colour of old parchment: Fashionable dinner-mats for formal parties. The vogue for lace on highly-polished tables is always effective. The set above is one of many beautiful designs in lace at Robinson and Cleaver's, Regent Street, W.





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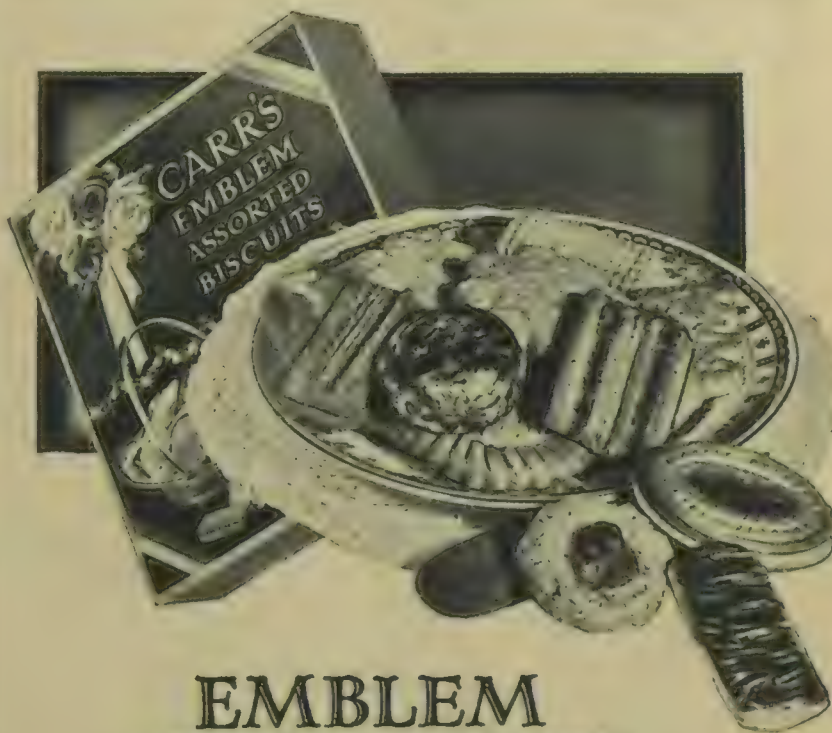
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## THE CHRONICLE OF THE CAR.

ARE WE COMING TO THE BIG CAR?—  
THE MERCEDES "EIGHT."

ONE of the most cheering prophecies (as it may turn out to be) we have heard for a very long time is the hint thrown out lately that the tax-gatherers are really considering the reduction of the horse-power tax. There is a companion rumour, less pleasant, that the difference to the revenue will be made up by an increase on the petrol tax; but I think that most of us would agree to pay this, however much we disapproved of the principle, if we saw a chance of getting proper-sized engines again. Wonderfully as the small engine has been developed, especially in this country, as a result of the iniquitous horse-power tax, extraordinary as its performance usually is, not one of us can really pretend we like it better than a big engine. Some of the little ones are so beautifully balanced that we can drive them at a steady cruising speed of forty miles an hour or more without realising that they may be turning over at between 3000 and 4000 revolutions a minute. There is scarcely any vibration to betray that tremendous speed, and, if you have paid enough for the car, and got a really first-class one, the wear-and-tear is far less than any of us would have believed possible only a few years ago.

**Its Long Life.** It was not so long back that the taking-up of bearings was a periodical necessity which everyone dreaded, with the long laying-up of the car and the considerable bill of repairs which it entailed, and that in engines with a maximum speed of half that of the engines of to-day, which, again, are often half the size. Nowadays, unless your car is cheaply made, you can reckon on trouble-free periods of many thousands of miles of hard work, so far as big-ends and crankshaft-bearings go. If you see to it that the engine has fresh oil at least every thousand miles, and that only the very best oil is used, you can safely look upon those vital parts of the engine as really long-lived.

**Two Drawbacks.** The principal drawbacks to the small engine are (1) that it needs very much more frequent decarbonisation, especially if, as is usually the case, it has a high compression ratio; and (2) that there is a definite limit to the load it can deal with, and, consequently, a limit to its utility. It cannot carry more than a certain load without rapid deterioration, owing to continual flogging, and I have yet to meet the man

who does not detest a small body. He may, with every justice, admire the little engine, and, because it does such wonderful things, really grow to like it for itself, but its half-sized coachwork is a perpetual reminder that he has really only got half a car.

**The Trial of Decarbonisation.** The trials of decarbonising little engines vary a good deal with their design, but, however simple a job it may be, the business is one which every normal man loathes, and, unless he is exceptionally conscientious, puts off, every time, to the last possible minute. As a result, for the last two or three thousand miles he is driving a car from which all charm and virtue has departed. It loses power with uncanny rapidity, it runs harshly, and it "pinks" distressingly. It is not the little engine's fault. It makes at least twice as many revolutions during its working periods as its larger sister, and more than that in certain cases. Some big engines of the more expensive kind only need decarbonising once in every 20,000 miles, but the average 30 or 40-h.p. slow-running motor keeps in good working order for at least 10,000, more often 15,000, and this generally represents twelve months' running. You may very easily have to decoke your high-speed small engine four or six times during the same period. Apart from these important considerations, however, there is always in favour of the really big car the subtle, quite indescribable joy of controlling a big piece of machinery, as well as the indisputably greater travelling comfort. There is no sense of effort, usually far less noise from both engine and gear-box, and, everywhere, space.

**The "Straight-Eight" Mercedes.** A particularly good example of the really big car in which that welcome space has evidently been kept well in sight by the designers is the new 4½-litre 30-80-h.p. eight-cylinder Mercedes-Benz, which the Car Mart, Ltd., asked me to take out some time ago. This car, in its saloon form, has body-space of 9 ft. 7½ in., a wheel-base of over 12 ft., and an overall length of 17 ft. You would think that this means a ponderous car, with far too much of it both in front and behind—a car which needs cautious handling; but the fact is that it is extraordinarily easy to handle. After the first few seconds that imposing sweep of bonnet-top before you dwindles to ordinary proportions, and, except that you have all the room you want in your seat, you are every bit as much at home at the wheel as you would be in a 2-litre car.

### A Plain Job.

The engine is a plain, straightforward piece of work, with side-by-side valves. The crankshaft runs in nine bearings, and everywhere there is plenty of evidence of thoroughness and that quality of solidity which is characteristic of its country of origin. The various components are properly accessible, and, like nearly every model of this make, it is as nearly fool-proof as a modern engine can be. If you damage this engine through neglect in any way, it can only be ascribed to gross and unpardonable carelessness.

### Its Luxurious Behaviour on the Road.

I don't know whether one can say that behaviour is luxurious, but that is the only word I can think of to describe the way this enormous Mercedes moves. It is not tremendously fast, though I believe something not far off eighty miles an hour can be reached if necessary, but it will maintain a very high average speed without the slightest difficulty. A four-speed gear-box is an excellent thing to have in all cars, but I cannot think of any hill in England, except Porlock, Lynmouth, and places like that, which it would not devour on third. In point of fact, its flexibility is so marked that it is as nearly a top-speed car as any I know.

### Nearly a Top-Speed Car.

You can do very nearly everything on top, and it was just as well in the car I drove, as a presumably badly-adjusted clutch-stop made swift changes down decidedly difficult to accomplish properly. I imagine that this fault is not common to the type, and was an exception in this case. I regretted it, as I prefer to use a gear-box, but I must admit that it made very little difference to the performance of the car. It will crawl at the proverbial four miles an hour on top, and get away very swiftly and without a sign of hesitation and be doing fifty in a very short time. And whether you are doing five or seventy, the great car seems to float over the road. To give you an idea of its suspension, we only knew of a back-wheel puncture from the noise. There was no sway, no roll, no bumping. The steering is excellent, but the brakes needed pulling up a good deal. The side-brake was not much use except as a parking brake. This should not be in a Mercedes. The engine runs very smoothly, and, of course, at low speed. It is remarkably cheap, the chassis price being £845, and the complete six-seater saloon, with a division, £1195. A fine "big" car.

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**"THE SLEEPING BEAUTY,"**  
**AT DRURY LANE.**

THE striking features of the Drury Lane pantomime, "The Sleeping Beauty," of which Messrs. J. Hickory Wood, F. V. Maxwell Stewart, and Julian Wylie are the authors, are the Prince Florizel of Miss Lilian Davies, and the children from the Winstanley School of Dancing. Miss Davies makes a handsome and shapely hero, sings charmingly, and wears her costumes with grace and dignity. In fact, she affords a delightful contrast to the type of "principal boy" imported from the music-halls, impudent, swaggering, and huge of hip, of whom most of us have so many unpleasant memories. The prominence given to the children's singing and dancing is also very welcome, once you get used to the tremendous onslaught upon the ear which forty shrill voices can deliver. The children, indeed, supported by a detachment of the Tiller Girls and, commanded by Mr. Herman Finck and his fine orchestra, supply just that element of parade and frenetic energy which is one of the few welcome conventions of modern American musical comedy. To the Louis Quatorze dresses in the earlier scenes and the silver mail armour of the later ones, to the startling toys displayed in "Meccanoland" and the demon-guarded battlements of the Witch's Tower, to the excellence of Mr. G. S. Melvin's nimble and humorous Queen and to the gaiety of Miss Clarice Hardwicke's sprightly lady's maid, we can only pay a passing tribute of praise. "The Sleeping Beauty" is, indeed, one of the most splendid pantomimes which have ever been staged even at Drury Lane, and Miss Eve Gray, Beauty herself, is a dream of loveliness.

The fifty-sixth annual edition of the familiar and most useful "Kelly's Handbook to the Titled, Landed, and Official Classes"—that for 1930—is now ready, and is assured of its customary popularity. As an invaluable work of reference, it is so well known that there is no need to give details of it. Suffice it to say that it is as good as ever and that its arrangement in one alphabetical list makes it specially handy. The address of the publishers is 186, Strand, W.C.2; but, of course, any bookseller can obtain copies for those who desire them.

**CHESS.**

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

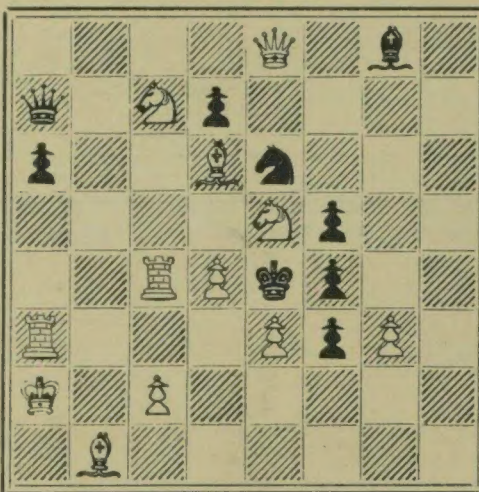
CORRECT SOLUTIONS OF PROBLEM No. 4056 received from George Parbury (Singapore) and J. S. Almeida (Bombay); of No. 4057 from J. S. Almeida (Bombay); of No. 4058 from C. H. Batley (Providence); of No. 4059 from Julio Mond (Seville) and John Hannan (Newburgh); of No. 4060 from P. J. Wood (Wakefield), Rev. W. Scott (Elgin), Thomas Braydon (Croydon), H. Burgess (St. Leonard's), A. Edmeston (Llandudno), H. Richards (Hove), G. Jackson (London), and L. W. Cafferata (Newark).

CORRECT SOLUTIONS OF GAME PROBLEMS Nos. XXXII. and XXXIII. from C. H. Batley (Providence); and of XXXV. from H. Richards (Hove), R. S. Melrose, and L. W. Cafferata (Newark).

We give as usual for the holiday season five problems selected from other publications. They are all first-prize winners, except No. 5, which was one of the test problems in the England versus Germany match.

I.—By K. HANNEMANN ("SKARBLADET").

BLACK (9 pieces).



WHITE (12 pieces).

White to play and mate in two.

In Forsyth Notation:

I.—(HANNEMANN): 4Qf1; q1Sp4; p2Bs3; 4Sp2; 2RPk2; R3PpP; K1P5; 1B6—in two moves.

II.—(SCHEFFMAN): 1Rf1Q1B; 3R1b2; 1SP5; p6r; p3P3; Pk6; p2PB2b; s2K4—in two moves.

III.—(BERNARD): K7; pP1S4; q4p2; s1SP3B; 3RPk1B; 1p2P3; 1Qp5; 8—in two moves.

IV.—(MARI): K2RR3; 2P5; p3B3; 2Stk1bs; 2b1Sp2; 3P; 8; q1B1Q3—in two moves.

V.—(GEVERS): 4R3; 4S3; 1Stk2P1; 1R3K1; 1P1S2B1; 3rp3; 2Q3b1; 2B5—in two moves.

**MISCELLANEOUS.**

WITH the spirit of Christmas lingering on well into the New Year, parties are still plentiful and hostesses more perplexed for a means of varying the "sameness" of their entertainments. Messrs. C. T. Brock and Co.'s crackers and joke-bombs add a touch of excitement by their explosions to any party, whether for children, or their more sophisticated parents. There is something about a firework which appeals to everyone; it is either the actual explosion or the tense waiting after the match is applied before the inevitable happens. If the bomb contains useful or beautiful gifts, so much the better, and the contents of Messrs. Brock's bombs fulfil expectations. The Carnival bomb contains paper hats, trumpets, and queer noses, while the Komical Karacter Joke-Bomb box is filled with six bombs in the form of a policeman, postman, clown, soldier, sailor, and farmer. The larger bombs contain crackers; the smaller, balloons, fancy handkerchiefs, and even cigarettes! The Streamer Shooter is great fun; it is held by a wooden handle, and lighted by a fuse. The "Mammoth" Electric Sparklers, for indoor use, give a fine pyrotechnic display with perfect safety. The Firework Fête Crackers contain indoor fireworks and caps; the "Cheerio" box is filled with musical toys; the Moonbeam box contains caps and jewels, the colour and decoration of the crackers being carried out in such a way as to suggest its title. The Table Decoration Cossacks are so dainty that it seems a pity that they should be despoiled for the novelties and head-dresses they contain.

"Who's Who?"—without which no club, library, or institution, and exceedingly few houses and offices can be considered completely equipped—has made its welcome appearance for 1930, and it is interesting to note that it is the eighty-second yearly publication, a fact that is the best possible testimonial. It takes, of course, the customary convenient form, and there are somewhere about 35,000 biographies of living notabilities in it. In buckram, it is 50s. net; in a strong library binding, with a leather back, 55s. Messrs. A. and C. Black are the publishers; but, obviously, it can be obtained from any bookseller.

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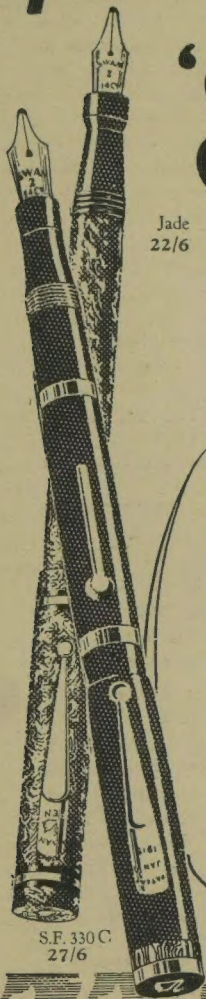
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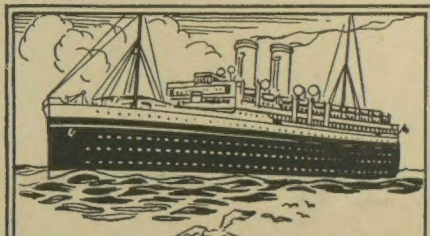
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In "THE SURGEON WAS RIGHT"  
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Haunted House by Leonard Merrick.

"I go to pay my compliments to Madame Balbi.  
It is her fête day."

"I, too," said the other . . .

They strolled to the apartment side by side—  
Champeroux elegant with a slim umbrella, and  
Gosselin stiffly guarding the bouquet.

"Ah, how good you are! It is delicious. But  
it is ravishing!" cried the lady, in tones of extreme  
surprise, when the pair had kissed her hand and  
congratulated her.

To Champeroux's discomfiture, however, she  
made no mention of a basket of expensive  
roses . . . .



"Halgiers?" repeated Mr. Montgomery, the  
First Officer, rising to the bait. "And wot,  
may I arsk, is so fatal about Halgiers?"

"Weel," explained Mr. Glencannon, "as some  
of you know, Captain Ball and gentlemen, I've  
always been a great one for lummericks—silly  
veerses o' poesy like, for instance, the one about  
a cairtain young mon from Bombay who went  
oot a-riding one day, and the Coolie who lived  
in Hong-Kong whose job was to hammer a  
gong . . . . you know the sort o' thing."

In "THE LOST LIMERICK" by Guy Gilpatrick.  
Another adventure of Mr. Glencannon, one extremely  
fond of "Duggan's Dew o' Kirkintilloch!"

"FAMOUS WOMEN OF HISTORY"

No. 9. AYESHA. The favourite wife of the  
Prophet MAHOMET.

Ayesha's influence grew. Before the Moslems  
became sufficiently strong to capture Mecca from  
the Pagans and thus establish Mohammedanism  
as a world religion, she organised a rebellion  
in the harem. The Prophet had accepted as a  
concubine a Coptic girl, Mary, young and comely  
—the two qualities in a woman which Mahomet  
never failed to appreciate. Unlike his other wives,  
Mary soon gave birth to a son, Ibrahim. It is  
true that she was not a slave, but that she had  
produced a direct heir to Islam exalted her to  
a station far above the other members of the  
harem. Ayesha's envy knew no restraint.



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